3517

FILMINDIA

Editor: BABURAO PATEL

Prakash's Social Hit

THE STORY OF LOVE AND SACRIFICE; DEPICTING THE INTENSITY OF A WOMAN'S LOVE FOR HER LOVER . . . .

Mala

Cast: **ROSE, JAYANT, JAIRAJ, M. NAZIR, MUNSHI KHANJAR, HIRA, DAYADEVI, KAUSHALYA**

Direction: **Mahendra Thakore** and **Jairaj**

At IMPERIAL CINEMA Bombay

Timing:

Daily: 4-15, 7, & 10 p.m. Matinees on Sat., Sun. & Holidays at 1-30 p.m

———COMING ATTRACTIONS———

DARSHAN

Direction **CHIMANLAL LUHAR** B.Sc.

CAST

JYOTI. PREM ADIB. BHUDO ADVANI. HIRA. KAUSHALYA etc

BHARAT MILAP

Direction
VIJAY BHATT

CHIEF AGENTS

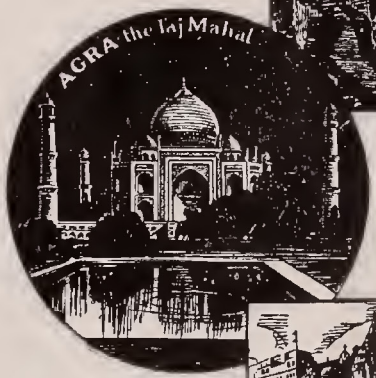
15, QUEEN'S ROAD,
BOMBAY

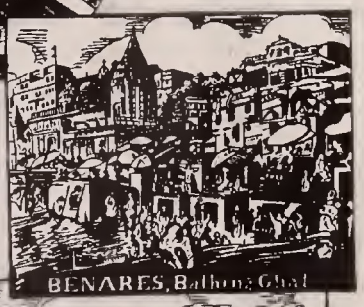
Evergreen Pictures

CALCUTTA :: BANGALORE

See INDIA

USE THE ROUND-TOUR WAY FOR *Cheaper Travel*





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G.I.P.

Keep Your Skin Free from Chafing or Irritation

MANY women think that discomfort from chafing and a hot prickly skin is unavoidable. Today thousands are discovering the wonderful comfort to be obtained from using Cuticura Talcum.

Here is a powder that is like a balm to a hot sensitive skin. Scientifically prepared by a special process, Cuticura Talcum is medicated with balsamic essential oils. It is the finest, purest powder, it is possible to obtain, and has a far more cooling, soothing effect on the skin than ordinary powders. Dust it lightly on the skin where chafing has occurred—it is like a cool touch. It absorbs perspiration and makes you feel refreshed for hours afterwards. Its perfume, too, endears it to every woman. Delicate and refreshing, it gives the whole person a sweet, wholesome fragrance.

Buy a tin of Cuticura Talcum to-day. It is invaluable for every member of the family and is especially recommended for babies.

Sold by all Chemists and Bazars.

Copy No. 21.

Cuticura TALCUM POWDER

Girl on the Cover
MEENAXI

Proprietors:
FILMINDIA PUBLICATIONS Ltd.
104, Apollo Street, Fort, Bombay

filmindia

VOL. 7 NO. 1
JANUARY, 1941

Editor: BABURAO PATEL

A Sly Scheme Of Wasting Money

As is usual in almost all Government activities in which the tax-payers are asked to shell out, of course without their consent, a new spending plan has been formulated on the sly by the Government of Bombay.

The Director of Information, Mr. Claude Scott, who is reported to have fathered this scheme seems disinclined to give any information feeling that it is "too early" for the tax-payers to know anything about it.

And when the information will come along in the shape of a final press communique, it will be "too late" for tax-payers to protest.

We understand that Mr. Claude Scott, the Director of Information has prepared a scheme for rural propaganda through the 16 m.m. films. It seems that the Government have already purchased a hundred 16 m.m. projectors and will keep them moving in a hundred districts showing to the villagers, for all purposes, cultural and educational films without missing the war propaganda angle.

This plan is bound to cost the tax-payers several lacs of rupees and it is rather surprising to observe that such an expensive idea has not been allowed to be discussed and commented upon by the people who will be asked to pay for it.

What is more surprising is the sudden initiative taken by the Government just at this time when for years the Indian film industry has been crying itself hoarse in numerous deputations asking the Government to lend their support to educational and cultural films.

While in theory the scheme ought to be acceptable to the people in the industry as also to the tax-payers, its practical success will depend entirely on the experience and efficiency of the men behind it.

Years back, the Publicity Department of the Railway Board had started a similar scheme and had imported an "expert" from across. This "expert" with his technicians travelled all over India, exposed thousands of feet of negative and after spending a huge amount of money brought out practically nothing. Not a single reel was available for any school or college. That was some waste of public money. The scheme was ultimately abandoned.

DEAD LOSS IS CERTAIN

Even in England, with its vast net work of cinemas and an audience conscious of the need of such films, a scheme to produce and distribute such films has resulted in a dead loss.

Commenting upon the senseless muddle created by the authorities in England, the editor of "John Bull", the famous London Weekly writes in its issue of the 9th November 1940 as follows:

"Another recent report deals with the money the country is spending on propaganda films.

"Reading between the carefully worded lines of this report JOHN BULL gathers:

"That our official films for home propaganda have been almost a total loss because the Ministry of Information has never made up its mind what it wants to "put over."

"That our 'documentaries' are too late to be good, and reach no more than a third of the kinemas even then.

"That the bulk of our film propaganda effort in foreign countries has been left in the hands of British Press Attaches, who have, with rare exceptions submitted no reports whatever, and don't apparently, attach the slightest importance to pushing this particular and important brand of British goods in the foreign market.

"WE CONCLUDE THAT A HIGH PERCENTAGE OF ALL THE TIME AND MONEY SPENT ON BRITISH PROPAGANDA FILMS HAS BEEN A DEAD LOSS."

If that is the state of affairs in a country that is supposed to have experience in these matters, what will happen to the plans made in our country by men whose knowledge of the subject can only guarantee a perfunctory execution of the job?

And we would like to know how much does Mr. Claude Scott know about this job himself? And in case, he is relying upon some "expert" advice, who are the "experts" involved in the job?

If the Government want to take our money, why not see that it is applied in the right way to win the war? Why waste it on useless and fancy schemes?

The Picture That Has Become The Talk Of The Country

"It's a Poem in Celluloid for the Devotional Minded People"

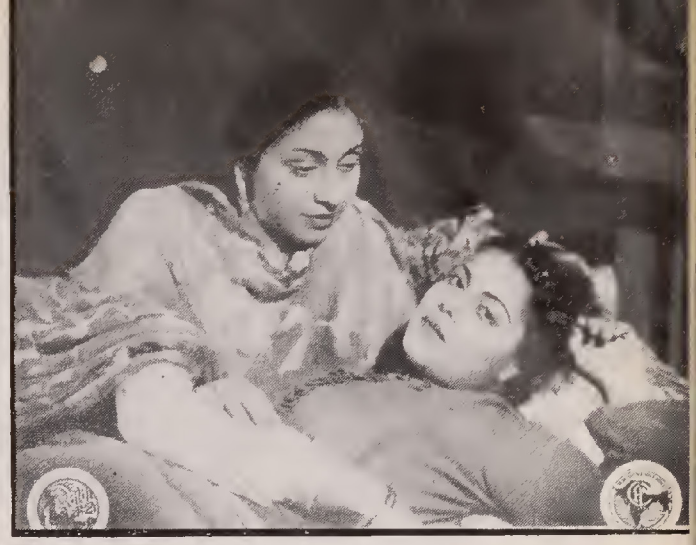
NARSI BHAGAT

Direction : **VIJAY BHATT**

Co-starring :—**PAGNIS** and **DURGA KHOTE** with
Vimla Vasishta, **Pande,**
Aundhkar, **Amir Karnataki,**
Baby Indira, **Vimal Sardesai.**

Chief Agents:
Evergreen Pictures
BOMBAY-4

Now Running in 19th Week at :
Krishna Talkies
(DUBASH THEATRE)
Time 3, 6 and 9-30 P. M.



CRITICS ACCLAIM - - -

"IT IS DEFINITELY NOT A CHEAP CRIME-PICTURE!"

•

They Say,
"NO WORDS CAN DESCRIBE THE HEART-CRUSHING POWER OF THIS GREAT SOCIAL DRAMA!"

•

ITS TERROR AND ITS GLORY WILL HOLD YOU IN CHAINS OF STEEL!

•

FILM CORPORATION OF INDIA LTD.'S UNIQUE SOCIAL HIT!!

'QAIDI'

(A P-R-I-S-O-N-E-R)

STARRING:
Ramoladevi
(Heroine of "AULAD")
Nandrekar, Mehtab, Wasti & Monica
Desai:
(Sister of Leela Desai)

Direction:
Mr. Hasnain

Music:
V. Chatterjee

Songs:
Poet Arzu

•

SMASHING RECORDS EVERYWHERE & AT

Lamington

TALKIES - - Bombay.

FOR BOOKINGS.

The SELECT SERIAL SUPPLY

Goverdhan Mansion • Parekh Street • BOMBAY 4

Agents for C. P. C. I.:-

JAMNADAS & Co., BHUSAWAL.

Dancing
her way to people's hearts,
SPRIGHTLY, WITTY,
SNEHAPRABHA
Costarred with
STURDY, HEROIC
KISHORE SAHU
in
PunarmilaN
BOMBAY TALKIES'
Song-and-Dance Drama
MAJESTIC
CINEMA BOMBAY

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

You Will Hardly Believe:—

That Y. A. Fazalbhoy will manufacture hair oils and face creams to get more experience of film production.

That Director Shantaram intends taking strong drinks to qualify for the direction of "Omar Khayyam." Other things he is practising now but without the wines he can't get a good kick out of them.

That Baburao Pai intends to become a publicity expert now that B. P. Samant has become a film distributor.

That inspite of P. K. Atre becoming a producer his stock-in-trade will be invested in another company to get a monthly dividend of Rs. 2,500/-.

That Sardar Chandulal intends to produce an epic called "King Cotton" starring himself.

That Chimanlal Desai intends to organize the National Studios on the same lines as he did the Sagar Movietone.

That Director Badami still thinks that Sabita should at least give him one good picture for all that he has done for her all these days.

That Production Chief Surendra Desai otherwise known as "Bulbul" (male) feels that Sadhona Bose's dancing talent will still need four more pictures to be completely framed. After that her dances will be packed in tins and kept at the British Museum for posterity.

That Director Modhu Bose needs a Bengali barber to shave his Bengali artistes. The Bombay barbers can't shave the primitive growth on the oily chins.

That Producer Jamshed Wadia would not mind a poor reception to the English "Raj Nartaki" so long as it helps Sadhona Bose to launch herself in Hollywood. Jamshed is too much of a gentleman to complain.

That B. N. Sircar has begun reorganizing New Theatres by dismissing all except his agents. Saigal, of course could not be dismissed because of Sardar Chandulal Shah.

That Babuseth Mamooji the Bombay agent of New Theatres does not like Sircar's idea of reorganizing as that amounts to conceding one to "filmindia."

That Director A. R. Kardar will now pitch his tent and menagerie in the Circo compound where he gets an ape man as a special exhibit.

That the tight-rope turn in Kardar's circus will be done by Sitara wherever the camp shifts, inspite of Sardar Akhtar.

That Recordist Arora goes wherever Sitara goes, as he is the only one who can record her sound.

That Director Mehboob owns the National Studios now that Kardar has been chased out by Chimanlal Desai, Mehboob's clever production chief.

That with the exit of Kardar, National has become a purely Sagar concern, though it took a year doing so.

That Sardar Chandulal Shah is closely watching the progressive evolution of National to help Chimanlal Desai to start a new concern for sake of old times.

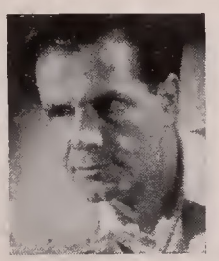
That Sardar Chandulal helps every one selflessly in the production idea, as he did in case of Leela Chitnis.

That the only thing Sardar Chandulal did not like about the Leela Chitnis production was the unavoidable inconvenience caused to Bombay Talkies.

That Rai Bahadur Chuni Lall will warmly reciprocate by providing production facilities to Director

V. Shantaram

Chandulal Shah



Sohrab Modi

Chimanlal Desai

Rai Bahadur Chuni Lall

B. N. Sircar

'filmindia's Iraq Agitation Succeeds

Countryman Kanga thanks "filmindia" and Indian press for their agitation. We thank Countryman Kanga for his bold expose which led to the agitation. Indian pictures which had been held up for a long time are now being released.

C.-3.

INDIAN POSTS AND TELEGRAPHS DEPARTMENT.

Received here at ____ H. ____ M.

No. 2845

DF L.D 147 BAGHDADSUB 2.0 FA.0 22/21

LC E.DWARD CINEMA KALBADEVI BOMBAY =

PUNJABMAIL OPENED YESTERDAY BAGHDAD CAPACITY HOUSE THANKS FILMINDIA ALL INDIAN PRESSES AND YOU FOR COOPERATION = KANGA

The sequence of entries at the beginning of this telegram is—class of telegram, time handed in, serial number (in the case of foreign telegrams only), office of origin, date, service instructions (if any) and number of words.

This form must accompany any inquiry respecting this Telegram.

MGIPAh.

Jayant Desai, regretting the inconvenience caused to Ranjit.

That Devika Rani will be given a public reception for selecting Ahmed Abbas as the only powerful story writer for the non-violent talents of Ashok Kumar. Anything stronger would have stifled the great hero.

That Baburao Pendharkar has again married in respectful obedience to the wishes of his old mother. He will now leave his new wife to serve his mother and join the Bombay Talkies as production chief.

That Distributor Chunilal Desai will find Leela Desai's dancing tour a more paying proposition than Ratan Bai's "Ghazi Salahuddin."

That Chunilal Desai might even go to Hollywood with Leela Desai before Sadhona Bose goes with Bulbul Desai. Whoever goes first, Ram Bagai will be there to float them.

That Surbhai Desai of Calcutta Film Exchange will say that Leela Desai has danced more in three minutes in "Nartaki" than an hour on the stage. And the Surati Boobies round him will say "Yes" in a chorus.

That when Leela Chitnis visited Lahore recently she accused the Punjabi students of bad marksmanship. They threw eggs at her which missed the mouth and crashed on the face. Sir Sikandar ought to provide the students with target practice.

That Director Shantaram doesn't know whom to select as the director from Badami, Jayant Desai. Ramchandra Thakur, J. K. Nanda, Jagirdar, K. M. Multani, Manibhai Vyas, Khosla, Alteker and Mubarak, for the third production unit of Prabhat, which Shantaram never wants to start. All are, however, waiting for the honour.

That with Mubarak, Hari Shivdasani, Kumar, Surendra, Nazir, Rafiq Guznavi, and Mazhar Khan all waiting to be Omar Khayyam in the new Prabhat picture, Shantaram doesn't know what to do. From his ancient grave even Omar is asking "What about me?". But Shantaram has no use for the real one. He wants an actor who can live—perhaps as Omar himself never lived.

That Publicity Man Menon will continue to write "Sanskar" advertisements for "Puja" to please Chimanlal Desai whose son, Virendra, directed "Sanskar."

That the Gramophone Company has invited Director Chaturbhuj Doshi to record for His Master's Voice as Sardar Chandulal Shah refuses to oblige.

That had it not been for Madhuri. Director Jayant Desai would be directing a Circo picture.

That Pandit Indra would have become the most hard-worked man, if he had talked less and written more. Few can compete with him in talking themselves out of a job.

That Cameraman Krishna Gopal, in the absence of

opportunities, is compelled to vindicate his expert knowledge by penmanship in support of the good work done by his pupils.

That Miss Gohar has purchased a new bungalow at Poona to rest herself after the heavy work in the studio.

That Begum Bibbo has become the prize puzzle for Producer Kikubhai Desai. Even the junior Kikubhai can't solve it.

That the six-foot Sohrab Mody will act the five-feet six Alexander. During all these years, Alexander the Great must have grown at least six inches, to be called "Great" still.

That Sohrab Mody will also become Firdausi, the poet, now that Vanmala (Atre's "find") has joined the Minerva Studios.

That the Film Corporation of Calcutta has already produced one version of "Algiers." We are now waiting for the pictures from the other studios.

That Babubhai Mehta, the writer of "Woman", has for the first time written an original story called "The House of Fazalbhoys." It is not a copy of "Rothchilds", all the incidents being new and different.

That Alexander Shaw the new Film Adviser, still in his thirties, will advise our producers who are well in their fifties about film production which advice the Indian producers have unanimously agreed to accept.

That Alexander Shaw will get his complete training of our industry from Y. A. Fazalbhoy's book "The Indian Film." After this monumental work, Fazalbhoy has applied himself to the manufacture of hair-oils and will now probably study the different problems of the hair—falling, superfluous or curling.

After reading "Indian Film", Alexander Shaw will know more about the House of Fazalbhoys than about the Indian films, which is as it should be. The knowledge will be further confirmed by a lunch at the Willingdon Club.

That Kardar's fascination for Hindu subjects is born from his craving to see ladies in his own home in the Deccani saries.

That Padmadevi having acquired a new face in Bengal, Baburao Patel keeps on publishing the old one, which he remembers so well and perhaps does not like to forget.

That Baburao Patel's love for Bengalis does not merely include Padma but embraces also Devaki Bose and others.

That a recent exhibition of this affection was the photo of Protima Das Gupta next to the editorial of "filmindia." Sadhona Bose is reported to have congratulated Protima on her success.

That when women talk of high ideals and platonic love they quote Baburao Patel as an example. Purely a self-defence measure.

That Durga Khote keeps on tyrannizing the screen with her presence in manly and unwomanly roles. The only man who thinks them romantic is, of course, Mubarak.

GIVE YOUR HAIR
the fragrance of
Amami

. . . IT LINGERS

Give your hair the wonderful luxury of a *regular* shampoo with Amami. The 47 ingredients in Amami—health bringing, beautifying herbs and tonics—have an amazing effect on the most disappointing hair. An Amami Shampoo makes hair feel fresh and clean and silky—it will give your hair a lingering, captivating fragrance. You'll find it so easy to set—and full of natural colour. If you are brunette—use Amami No. 1. If blonde or fair-brown—use Amami No. 5.

Friday night is AMAMI night

AMAMI LUXURY SHAMPOOS
Obtainable everywhere.

AMAMI Brilliantine

Try this 'Polished Loveliness'
To keep your hair sleek and polished—right in the fashion—simply use

That Music Director Anil Biswas always takes friends to hear his wife Ashalata singing on the screen. Friends appreciate the music knowing that some one else has sung those songs.

That two Punjabi film journalists are touring the country to convene the Indian Motion Picture Congress taking advantage of Mr. Satyamurthi's absence (who is in jail now). Probably they intend to elect Sir Sikander as the President.

That Sohrab Mody will give these Punjabi journalists a luncheon on the "Alexander" setting and present them with a page of advertisement each, not forgetting his own photo with Vanmala. That will conclude the second session of the Motion Picture Congress.

That Fazalbhoys are wondering how Chimanlal Trivedi of Circo could declare a dividend for his share holders when National can't even promise as much. That is very unfair and Chimanlal Trivedi must be pulled up by the Producers' Association. Ram Gogtay, please note and dig out previous facts and figures in support of the accusation. An appeal to the Government should be made if necessary.

In "Ummid" a Ranjit social picture, Ishwarlal and Prabha are well cast and between them they make good drama.

Mumtaz with this sweet looking partner gives an attractive dance in "Punar Milan."

That Publicity Expert Bakulesh complains that there are not enough producers and theatres in Bombay to engage his full talents in geometrical advertising.

That the geometrical designs of Bakulesh are reported to have been copied by the Italians in their military formations resulting in their rout and capture. The geometrical designs are equally effective in beating the box-office and like the Italians people keep running away from the theatres.

That the love scenes in the Marathi version of "Padosi" are more warm and thrilling than in the Hindi version, because Shantaram has not yet learned the art of love-making in Hindi. The result is that Anis proceeds on her own lines and Shantaram has learnt some good old tricks from her.

That after "Narsi Bhagat" the Multanis of Bombay waited in deputation on Vijayshanker Bhatt requesting him not to direct all the Hundis to Lord Krishna for payment but leave some business for them. Vijayshankar Bhatt gave a sympathetic hearing.

Bibbo is thinking in "Sneha Bandhan" a Great India picture.

That Film Critic Miss Clare Mendonca feels that if she can only write what she really thinks of the Indian films, there won't be any films left to write about.

That at midnight on Saturday, Film-Critic D. C. Shah of "Sunday Standard" can't see the difference between Leela Desai and Narsi Bhagat. People shouldn't be shocked if they read next day that "Leela Desai and Narsi Bhagat Dance At the Novelty." That "Novelty" is the old memory of Udayshankar's dance revival under Shah's patronage. Old Shah is a marvellous cocktail of ideas—old, new and imaginery ones—but all wrong.

That if you read a report as follows: "That Leela Desai appeared as exhibit four before Justice Blackwell in Vasantrao Marathe's case against Prabhat and the court was packed to capacity owing to Narsi Mehta's good singing which His Lordship also appreciated but Chimanlal Desai couldn't understand." This is Shah at his best because on the particular day he has been to the High Court for reporting a case, to Opera House to see Leela Desai's performance, to Vasantrao Marathe for the advertisement of Royal Film Circuit and there remembered the suit he filed against Prabhat, dropped casually to see the crowd at "Narsi Bhagat" and heard Vishnupant Pagnis singing and could not understand why Chimanlal Desai had refused to pay his bill a little earlier. All these incidents somehow got mixed up because of D. C. Shah's good nature and when the report is published the first man to be puzzled would again be D. C. Shah. And good naturedly he would ask his wife how it had happened.

That in the 1941 advertising tournament Distributor V. R. Mehta will win the Times of India shield for the largest amount spent in Anglo-Indian ways. That the Times people may also present an Anglo-Indian girl to V. R. Mehta for office purposes and poor Mehta won't realize that they have sent one more to feed.

That Pushpavadan Thakore Ranjit's publicity chief is a man of good manners. On the eve of the premiere of his new pictures he visits all the film editors but does not actually disturb them through modesty. He inquires from the peons whether the editors are in and feeling satisfied that everything is in order goes away.

Husband and wife in "Sneha Bandhan" E. Billimoria and Bibbo create a terrific drama that sweeps everything before it. It is a picture that must be seen.

Nur Jehan becomes more popular in "Ummid" a Ranjit picture coming to the screen very shortly.

That after "Raj Nartaki", the Sadhona Bose picture, Wadia Movietone have served notices on their entire staff—exactly as the Sagar had done after "Kum-Kum The Dancer," the first Sadhona Bose picture in Bombay.

That Kishoree, the Supreme Film Star, attracts more attention on the race course than in the picture. Even that makes Chunilal Desai proud of her.

That after paying for Chandramohan's pictures, you have to pay heavy bar bills to hear him repeat the performance.

That this year Film-Actor Kumar has suddenly gone social and is inviting every Prabhat friend to dinner—Idd or no Idd.

That the hitherto gentle atmosphere of Wadia Studios was unceremoniously debauched by the shameful heroics of some Bengali courtiers of Nartaki who; it is reported, severely mauled and manhandled a Gujarati journalist. In repentance, Producer Jamshed Wadia has decided to observe a week's fast and to erect a statue of the journalist on the spot where the member of the fourth estate was pilloried.

That Director Modhu Bose now moves about with his head down, unable to reconcile himself with the cultural exhibition given by his own people from Bengal.

That inspite of this disgraceful show people in Bombay still feel that they can learn a lot from Bengal which has always given a cultural lead to the rest of India.

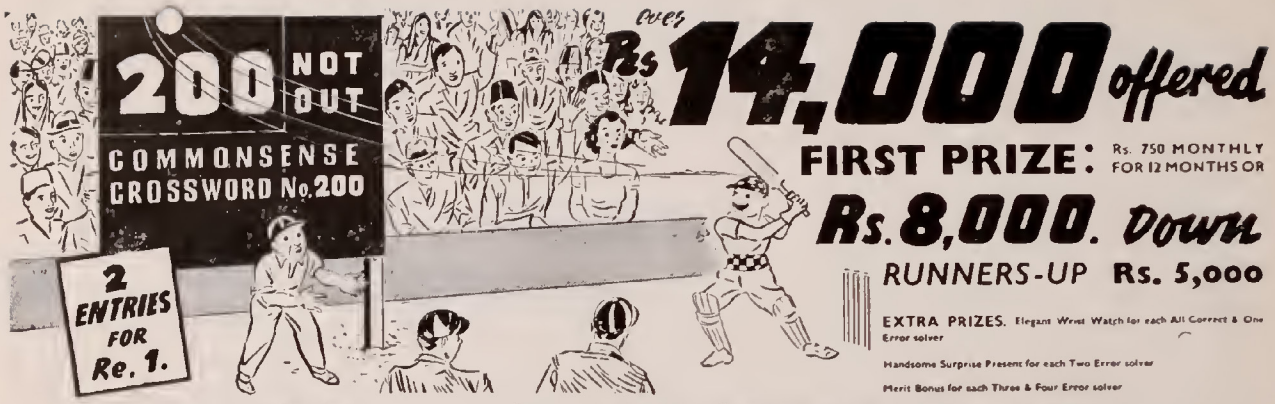
That with the arrival of Debaki Bose in Bombay, Baburao Patel will appoint a strong body-guard of girls to protect himself from similar assaults. But what about protecting the girls in the body-guard?

That while advertising "Punar Milan", Bombay Talkies mention 5 dances, 10 songs and 20 artistes. Elsewhere in the same paper Dewal's Grand Circus also mention 5 tigers, 10 horses and 20 artistes.

That Mr. Nadkarni the publicity chief of Bombay Talkies describes "Punar Milan" as follows: "The flame of sacrifice, fed on the oil of love, in life's sturdy lamp." Oh! for the love of oil or the oil of love, Nadkarni, spare us lest the "flame of sacrifice" will put out our "sturdy lamp of life." Why not let us see the picture? It is enough that it is produced by the Bombay Talkies.

If eyes can invite, these do. Prabha in "Ummid" a Ranjit picture.

MADHURI—Smart! Isn't she? Well, you will soon see her in "Shadi" a social picture of Ranjit Movietone.


200 NOT OUT
COMMONSENSE CROSSWORD No.200
2 ENTRIES FOR Re. 1.
Rs 14,000 offered
FIRST PRIZE: Rs. 750 MONTHLY FOR 12 MONTHS OR
Rs. 8,000. Down
RUNNERS-UP Rs. 5,000
EXTRA PRIZES. Elegant Wrist Watch for each All Correct & One Error solver
Handsome Surprise Present for each Two Error solver
Merit Bonus for each Three & Four Error solver

"COMMONSENSE CROSSWORD" No. 200

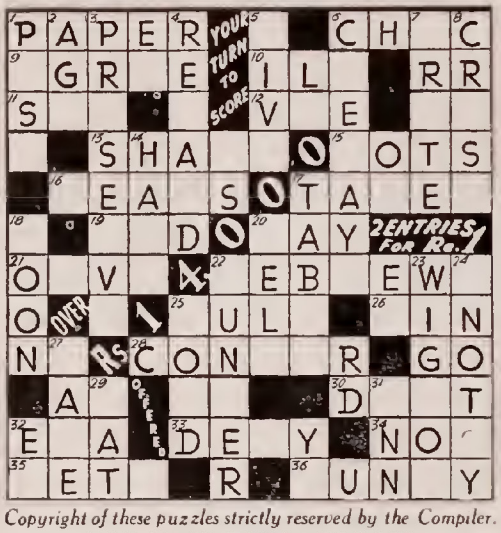
"Commonsense Crossword" No. 200 !—our second century !—and *India's Most Popular Pastime* goes merrily on, enriching the minds and the pockets of its countless devotees throughout India, Burma, and Ceylon, not to mention other lands still farther afield. In this Competition over Rs. 14,000 is offered in prizes. If you submit the best solution received, your reward will be Rs. 750 monthly for 12 months, or Rs. 8,000 Down—whichever you prefer. A further Rs. 5,000 will be distributed among Runners-up, and there are in addition the usual unlimited Extra Prizes in which you must share even if you make four mistakes. The fee is Re. 1 for two entries. A little practice now on the Square below may mean the little extra merit that gives you top score !

CLUES ACROSS

1. The most popular weekly one in the East is the *Illustrated Weekly of India*
6. Stylish
9. To concur
10. Unwell
11. Observe
12. To strive for superiority
13. How gratifying it is to this a conceited prig
15. Large quantity
16. Highly strung children are prone to unnecessary these
17. War naturally brings an abundance of new these
19. To clear or disencumber
20. Careful persons seldom this more than is strictly warranted by the circumstances
21. Jumbled spelling of *rove*
22. Jews
25. Man who is constantly this is seldom suitable for position of responsibility
26. It usually takes a long time to reform person who is addicted to this
28. To consult together
30. Food prescribed by physician
32. Series of years
33. Ultimately it usually proves futile to this the truth
34. Word expressing negation
35. People often underestimate the risks which they incur through these
36. Persons describable as such are usually extremely good-natured

CLOSING DATE, JANUARY 17th.

N.B.—The Entry Fee in this Competition is Re. 1 for 2 Entry Squares and Entry Forms will be published in the issue of January 5th.



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ONLY ENTRY FORMS CUT OUT FROM

"THE ILLUSTRATED WEEKLY OF INDIA"

of January 5th will be accepted.

CLUES DOWN

1. We all recall this from time to time
2. To grow old
3. Keep safe from harm
4. How often does something unforeseen "——" ambitious man
5. Emotional people are apt to this immoderately
6. Jumbled spelling of *clearly*
7. Angry
8. As a rule the more this a man is the more difficult he is to deal with
14. What the bald man conspicuously lacks
17. Article of furniture
18. We often fail to recognize one as such at first
20. Of paramount importance to most of us
22. Civilization has made wild beasts more vulnerable to this
23. Kind of wild duck
24. Naval slang term for midshipman
25. We seldom realize how much we are influenced by this
27. Henpecked husbands seldom this to oppose their wives
29. Apt to be more irksome in hot weather
31. A tavern

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Profulla S. Mehta (Ahmedabad)

When Saigal visited Ahmedabad, he was asked about the importance of the director, he said, "We, actors, are like dummies. We neither know the plot nor the story following. It is the director that dictates and we act as he dictates." What do you think of this smashing statement of Saigal?

It smashes Saigal as an actor. Saigal is only talking about himself and probably tells the tragedy of his own acting career. Well, we have several other actors who are not dummies like Saigal and who are intelligent enough to be trusted with the story and it is not necessary to dictate to them for an intelligent portrayal. Don't mind Saigal. His views on acting should not be taken seriously. New Theatres took him up for his voice which is a gift and not a talent.

R. Sivnath Sastri (Berhampore)

Who are the principal artistes in Shantaram's "Omar Khayyam"? Has Shantaram discovered any new finds?

Just at present in the story stage, Baburao Patel, Ahmed Abbas and Shantaram only keep on acting and the tears that follow bring tears to the eyes of Mr. Baburao Pai, the distributing partner, at the delay caused by this emotional disturbance. As regards Shantaram's find for "Omar Khayyam", you should see the new girl Jayshree in the heroine's role. Seeing her even Omar would wish to live again.

V. Krishnaswami (Madras)

Why don't you visit the South and see for yourself the chaotic condition of the South Indian film industry? A man of your guts might be able to tell our producers some home truths which they so badly need.

I don't know whether I shall be able to help the South Indian producers. Only those who can help themselves will improve. But I shall be visiting the South, probably in the second week of February and I hope to see things for myself, not to teach anyone anything but to learn for myself. I know so little of the South Indian film industry that if your producers would not mind. I would like to study their problems as my own.

If you are coming to the South. the students would like to give you a grand reception. It will be the homage of our budding intellectuals and you must not refuse.

Students have made "filmindia" what it is today, but I don't want a reception. I hardly deserve one. I am still a student, learning new things every day, and I would like other students to accept me as one of them and we can all have an informal picnic together—say at Adyar. You can write to Mr. Jayantilal Thakore of Famous Pictures, Bangalore and fix up the picnic appointment, as Mr. Jayantilal will be my principal "chaperon."

S. C. Rao (Nagpur)

What is Leela Chitnis doing now after her role in "Bandhan"?

Running down the weight for "Padosi". That is one of the first things Shantaram asked Mazhar Khan to do and Mazhar seems to like doing it.

No idea at all! She is probably on leave from Bombay Talkies but is expected to appear in another social picture from the month of March.

P. K. Abu Bakar (Calicut)

Is there any chance of marrying Kanan Bala?

None unless you kill her husband in a duel—as the French used to do.

S. Ramraj (Durban)

Please let me know whether Baburao Patel is a Hindu or a Mahomedan?

A Hindu by birth, Mahomedan in practice, Christian in ideals and Indian in outlook. Strange creature, isn't he? ....

Why are some Indian films directed by Europeans?

Because a hundred and fifty years of British rule has given the Indians an inferiority complex, particularly in case of those producers who employ the European directors.

T. Sreeramulu (Kadiam)

May I, for sake of curiosity, know why Miss Zeenath Zahara particularly dislikes Ashok Kumar?

Nur Jehan deserves a good ear—pull for many reasons, but Prabha has other ideas in "Ummid" a Ranjit picture.

Well, Zeenath being a woman enjoys the privilege of entertaining likes and dislikes without having to explain. This privilege was first established by Eve and man has never challenged it. Probably Zeenath herself doesn't know why she dislikes Ashok Kumar. But does she really dislike Ashok? She merely describes him.

There is something wrong between you and New Theatres?

Yes. New Theatres have stopped producing good pictures and I don't like it.

S. L. Nawani (Karachi)

Why are some of our actresses paid big salaries when they don't pay their way?

Because producers are men and believe in being chivalrous at the cost of business.

P. K. Satpute (Sholapur)

What is the mother tongue of Mr. Chandramohan? I am sure it is not Marathi.

In the case of Chandramohan, don't be sure of anything. Whatever language he speaks, whether on the screen or off it, must be taken as his mother tongue or he won't talk further. Whatever be the tongue, it is always a long one in the case of Chandramohan.

A. M. Malek (Godhra)

Can I ask why many people harass you by asking questions about you and Padma Devi?

Well, they don't embarrass me. It will take a lot more to do so. Some people like to have a few digs at me and I don't want to disappoint them. After all they are my readers and as such they have some right to toss me a bit.

Naishad Isht (Godhra)

I am very much disappointed to read your review of "Diwali." I have seen the film, guided by your review, and I dare say that it does not give the least entertainment as you say. One can appreciate your efforts to encourage a national concern—national because it is a Gujarati company in Bombay, but I feel that a critic should always be fair. I do not understand why Sardar Chandulal, with a very highly paid staff, has not yet reached the Prabhat or N. T. Standard?

In fairness to you I have reproduced your opinion of "Diwali." It is now for Sardar Chandulal and Director Jayant Desai to answer for "Diwali." As a friend of Sardar Chandulal I, however, do not wish him to attain the N. T. Standard. He will then produce "Andhis and Har Jeets."

D. V. G. Rao (Proddatur)

Write all you know about Uma Shashi?

"Chandidas."

I am told that Naseem has a number of scars on her face?

No, not on the face. Naseem has, on the contrary, a lovely complexion.

S. P. Singh (Bankipore)

I like Leela Chitnis. I like her face, her figure, her blush. I like everything in her. Now tell me what is it that you like?

The illusion of youth she creates. By the way, how and when did you see her blush?

R. Johnnie (Durban)

A friend of mine insists upon saying that Leela Chitnis does not actually sing her songs in her pictures. Some one else does so. Will you kindly clear the point?

Leela does sing her own songs. Though she is not much of a singer, she does her job sweetly enough. And it is also possible for some one else to sing for a heroine and synchronize the sound with her lip movements. I wish they do so in case of Sabita Devi, whose pretensions for singing in her pictures outrage every musical ear in the audience.

Miss Nelon Devi (Durban)

Has Leela Chitnis any children? If so, how many?

I don't know how many but she has enough children to be many. Leela is our champion mother among our film stars.

Mary Carlyle (Lucknow)

It is a very tedious job to keep on waiting for one complete month to get your magazine. Why don't you bring it out weekly instead of monthly?

A weekly appearance is too much of a bother. A month is not much to wait for a good thing and waiting sharpens the edge of expectancy. If people get things when they want, what will be the fun in living?

Matam Panchali (Bangalore)

Your journal circulates here as a first class magazine. We are all anxious to establish personal contact with you. To see Baburao Patel in person and to chat to him, is to many of us, a fond hope and a proud privilege. Why can't you oblige and take the train?

The train will be taken in the second week of February, but in the meanwhile write to Mr. Jayantilal Thakore, Famous Pictures, Bangalore and take your appointment for fulfilling your fond hope and proud privilege, otherwise Jayantilal will pack me back without letting me see you. And, believe me, I will miss you too.

Wilayat Yousuf Zai (Hyderabad)

I want to know the home address of Director A. R. Kardar?

I think Kardar is looking out for some artistes for his new picture in Circo. Well, here goes the address: 3rd floor, Zaver Mahal, Marine Drive, Bombay. And I wish you all luck.

E. S. Unni (Calicut)

Why don't you criticise the South Indian films? Some of the Tamil films which I have seen have been simply abominable. I am of the opinion that a frank and honest criticism will improve matters.

You are right but where do I get the chance of seeing the South Indian pictures? They hardly come to Bombay and you do not expect me to run up to Madras to see them. According to you they are not worth it. The producers in the South must improve their pictures otherwise they will soon pay the ultimate penalty in failure.

Ehsan Hassan Khan (Aligarh)

In "Diwali Motilal kissed Madhuri so freely. Why this straightforwardness?

It was not so straightforward. It was only a camera kiss and therefore tricky work. But in ordinary life kissing must be straightforward to be some kissing.

Between two girls, Motilal is clearly acting in in "Pardesi" a Ranjit picture directed by Chaturbhuj Doshi.

Lalchand R. Chawla (Shikarpur)

Almost every picture of New Theatres nowadays is a failure. What should they do to enhance their reputation?

They should approach their work with greater sincerity of purpose with a desire to do better every day and not draw further on their old reputation which does not exist to-day.

Abid Abbas (Muttra)

I hate you intensely but I love to read "filmindia" over and over again. What is the reason?

You are a sick man. You have got that epidemic called "filminditis" which prevails all over India—in schools, colleges, clubs, homes and libraries. The disease is generally found in adults, both male and female, between 16 and 25 years of age. But cases have also been found among persons under 16 and over 25. While several rare cases have been recorded of persons over 50 being severely attacked by the colourful complications. The disease is infectious and is accidentally transferred from one person to another. It results in palpitation of the heart, dilation of the pupils at the colour complications, acceleration of the brain cells resulting in day and night dreams, high-blood pressure due to a peculiar type of a melancholia and a constant desire to imitate and look smart. The male patient often carries a blank, dreamy look in his eyes which brighten only when he meets a similarly suffering female or sees on the screen the parent germ of the disease. The cure lies in acquiring immunity by constant companionship with the disease, which, by the way, is also considered a fashionable malady of the the day.

Khursheed, charming as ever, attracts attention in "Pardesi" a Ranjit picture by Chaturbhuj Doshi.

Md. Rafique (Bhagalpur)

Daily at night, when I am sleeping, Kanan Bala comes and sympathizes with me. Please ask her not to be so kind to me.

Asked and she says she won't in future now that she is married. I will come and soothe you now.

B. Ram Prasad (Durban)

How is that Ashok Kumar, the dull man of the screen, has not improved in acting after being with Bombay Talkies for so many years? His lazy acting makes me lazy and then makes me sleep.

Which means that Ashok Kumar has a definite place in films. But don't worry, in the next picture written by Ahmed Abbas for Bombay Talkies, Abbas says that Ashok surprises even him, which, by the way, is not much but still is better than before.

Miss Leela Priyadarsini (Bellary)

Has any picture been produced to promote communal harmony?

Yes, "Padosi" of Prabhat is the most purposeful picture in this respect.

S. K. Supekar (Mysore)

Mrs. Snehaprabha Sahu has been called a "man-proof" girl in a film magazine. What is a "man-proof" girl?

From the very fact that Snehaprabha is a married girl, she is not so much "man-proof" as stated by the film magazine. Snehaprabha is too charming and feminine to be man-proof. If by "man-proof" the writer means a girl not susceptible to the attractions of a man, then in my opinion she is not much of a girl. There is no particular womanliness in a girl resisting a man inspite of herself. It is natural that every girl should meet her own mate some day and when a girl tries to become "man-proof" she denies nature its primary privilege.

Shaik Alli (Nellore)

Is it true that Hafisjee, the director of "Ghazi Salahuddin" has married Ratan Bai, the heroine of the picture?

He says so whenever friends get him in a corner.

How is that we don't see any trade announcements of New Theatres in "filmindia"? Have they stopped producing pictures?

Yes, good pictures.

Which is the most progressive film company in India at present and what is the main reason of its popularity?

The one most progressive in ideals is Prabhat. The other most progressive industrially is the Bombay Talkies. Prabhat has come to the top because of its sincerity of purpose and devotion to art without losing sight of the high purpose a film can be made to serve for the community. The Bombay Talkies demand attention because their activities are organized on a strictly industrial basis with entertainment as the primary aim of their productions.

R. P. Jamuar (Gaya)

What has happened to "Narayani" of Bombay Talkies in which Devika Rani was starring?

The picture has been dropped for good. It had too many sad memories attached to it.

Has Shantaram ever appeared on the screen?

Umpteen times in the silent pictures. He was cast so many times as "Lord Krishna" that he almost became a professional at it. One of the reasons, then, for giving him that role must have been his indifference to the milk maids round him. He has, however, never appeared in the talkies and I don't think we can risk him in the old role now.

In which of the two pictures, "Civil Marriage". and "Soubhagya" has Snehaprabha given a better performance?

I liked her more in "Civil Marriage." That role suited her bubbling personality more than the ascetic poise she was asked to court in "Soubhagya".

Ghanshyam J. Adwani (Karachi)

I am sure you must have noted with disgust the brazen-faced and absolutely misguiding reviews of Indian films on "The Times of India" screen page. The film critic—I am told she is a lady—obviously cannot fool all the people for all the time and now, I feel that the only reader she fools is—herself.

No, she is not quite alone in being fooled thus. Our producers and directors keep her good company. "The Times of India" is a commercial newspaper and does not worry about reviewing the Indian films correctly so long as the advertisements keep coming in regularly. And the producers are also not anxious for any criticism. As regards the person who writes, she is a lady alright—and will also make a stern critic if only she is allowed to write what she really feels about Indian films. But she is a working journalist and cannot afford to lose her job which has already been threatened so many times due to minor indiscretions. The best thing for a film fan to do is not to be guided by these reviews as the paper doesn't boast of any specialization in this particular job.

SHANTA HUBLIKAR & P. JAIRAJ

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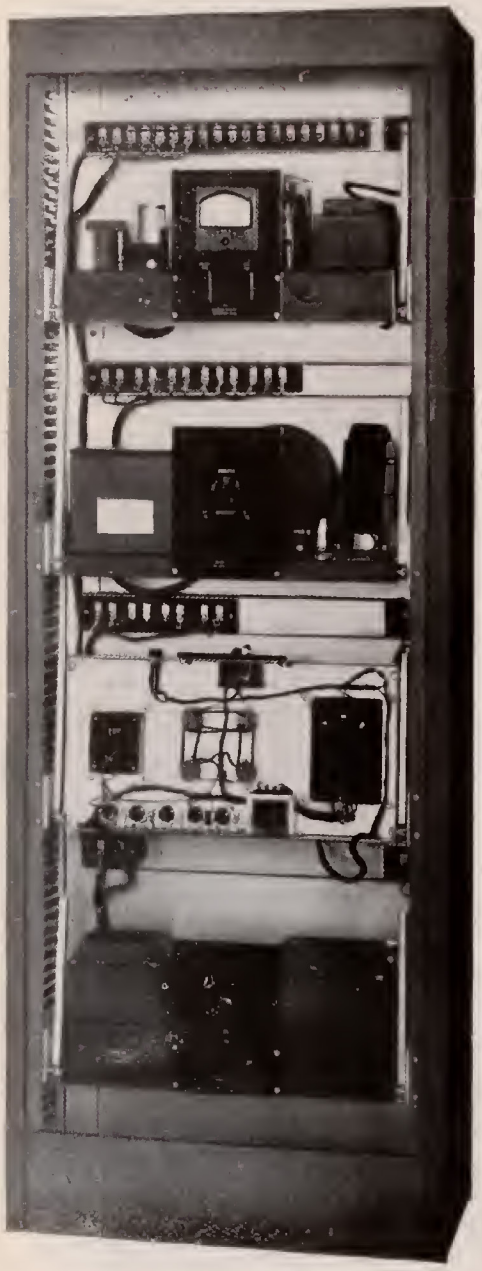

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OUR REVIEW

"Deepak" Lacks The Light of Entertainment

Prithviraj Fails to Impress

Anant Marathe's Smart Performance

The theme of this story is quite attractive for the Indian sereen though the idea is not new. It could have become a forceful sereen drama if only the writer had exercised a little more intelligence and imagination in developing the story.

But as we find the story on the screen now, it betrays very restricted imagination and slipshod treatment from an intellectual point of view. And that is why the picture fails to appeal.

A close harmony between the medicine and the mind of the suffering one as a way of curing afflictions is the principal idea of the story.

FAITH CURE

Dr. Deepak, a young medical man is shown as enterprising enough to break away from the age-old traditions and experiments on faith cures in addition to medical help. He meets with opposition from his professional community who eancel his lieence being outraged by Dr. Deepak's bold book on his pet subject.

Motilal and Khursheed in "Pardesi", a Ranjit picture

DEEPAK

Producers: *Circo Productions*
Sereen Story: *Dwarka Khosla*
Music: *Timir Baran*
Songs & Dialogues: *Lajpatrai*
Photography. *Vasant Jagtap*
Audiography: *R. G. Pillay*
Cast: *Prithviraj, Ashalata, Vatsala, Anant Marathe S. Nazir etc.*
Released At: *Imperial Cinema*
Date of Release: *14th Dec. '40.*
Director: DWARKA KHOSLA

Indu Rani in "Alauddin Leila" a Mohan picture.

But the eure of a young Prince obtains for him the affection of his patient who takes Dr. Deepak to his principality and there installs him as the Chief Medical Offieer.

Mrs. Snehaprabha Sahu gets her first stellar role in "Punar Milan."

In the State, Dr. Deepak introduces many a new hygienie method and becomes eminently successful. His success secures for him the enmity and opposition of the State Physician who soon creates trouble.

Dr. Deepak, in wider interests of humanity, is called upon to end the life of a dangerously diseased woman, but due to the machinations of the State Physician is accused of murder and sentenced to imprisonment. His sweetheart, Bina, herself a medico, shares Deepak's views and finds herself miserable in consequence.

Very soon Bina gets the feareful disease and Dr. Deepak is called from the prison to attend to her. He is asked to make a supreme decision regarding the life of his sweetheart. But ultimately the drama solves itself to a satisfactory ending.

The production values are poor all round. The few good situations in the picture become ineffective because of rotten and insipid dialogues. The writer tries to be high-sounding and philosophic at several places, but in doing so betrays rank ignorance of his purpose in view.

Sound and photography are mediocre. Music shows a slight improvement, but is of the time-worn

(Con. on page 48)

OUR REVIEW

"QAIDI" Is Unsuitable For Children

Romola Gives A Popular Performance ! Story Lends Glamour To Crime

This social picture of the Film Corporation of India can hardly be called an original subject. It has been so completely inspired by "Algiers" featuring Charles Boyer that at many places one feels like seeing vital parts of the foreign picture. Of course, to prove the writer's pretensions of originality, "Algiers" has been changed a lot to become "Qaidi" and yet the poor attempt to copy is so obvious, that one cannot help but pity the poor story writer.

In other places we recognise scenes from "Dharmaveer", specially the flower girl and her song, and parts from "Baghban", with flowers and prisoners.

From the production point of view "Qaidi" is a distinct improvement over the previous productions of the producers and yet one cannot help but feel that all the labour, energy and money have been wasted when one stops to consider the unfortunate treatment of the subject.

GLORIFIED CRIME

Streamlined crime runs riot through the entire story. After the first pangs of hunger, there is an interlude of jail life and then the hero escapes to become a gang leader with power, romance, riches and thrills as a setting to his "heroic" career.

He is shown as a modern Robin Hood, robbing the rich and paying the poor and in between extolling the philosophy that urges him to do so. Quite a popular role from the view point of the masses but at best it is a criminal's role and as such becomes menacing to the young minds because of the glamour surrounding it.

The death of this criminal is also glorified by bringing it about in a Masjid through sheer accident rather than as a well-deserved punishment for his numerous crimes. The police Inspector, symbolising law and order, calls the criminal a friend and while arresting him states that he is doing his stern duty, thereby implying that his duty is often divorced from humanity.

In many other ways, the life of this criminal is glorified and made attractive throughout the picture and as the story is principally based on him, the other balancing features become merely incidental, and are soon forgotten.

QAIDI

Producers: *Film Corporation of India*
Story and Dialogues: *S. Fazli*
Songs: *Arzu*
Photography: *M. N. Malhotra*
Audiography: *A. Hazra*
Music: *B. Chatterjee*
Cast: *Nandrekar, Mehtab, Romola, Monica Desai, Wasti, etc.*
Released At: *Lamington Talkies*
Date of Release: *14th Dec. '40.*
Director: S. F. HASNAIN

The final impression that is left behind is that crime as glamoured and glorified in the picture is certainly an attractive proposition in life.

And from this point of view the picture is an unhappy fare for young children.

AN INCIDENTAL STORY

The film story is simple. Aziz, an impoverished graduate is looking out for a job with a mother, a sister and a brother dependent on him. He doesn't get the job. Starvation faces the family. The brother becomes very ill and dies. Aziz commits a crime to give his brother a decent burial, but is arrested and sent to prison. While in prison, his mother dies leaving his little sister on the streets.

Years pass by. Aziz escapes from the prison and by a filmic coincidence is saved by his own sister who

Romola makes the picture romantic.

is now a dancer. He escapes to a convict settlement, immune from the police interference, and there becomes a gang leader.

As a gang leader, he begins on a career of crime and falls in love with the niece of the previous leader whose ward Aziz had become. In between he meets the dancer, his sister but without knowing so.

The climax is reached when, the dancer decides to renounce the world and retire and comes to Aziz's home to entrust her worldly belongings to him. She is, however, followed by the Police Inspector who surprises both of them and in an attempt to save Aziz the girl is shot dead. But before dying, Aziz comes to know that the dancer was his sister.

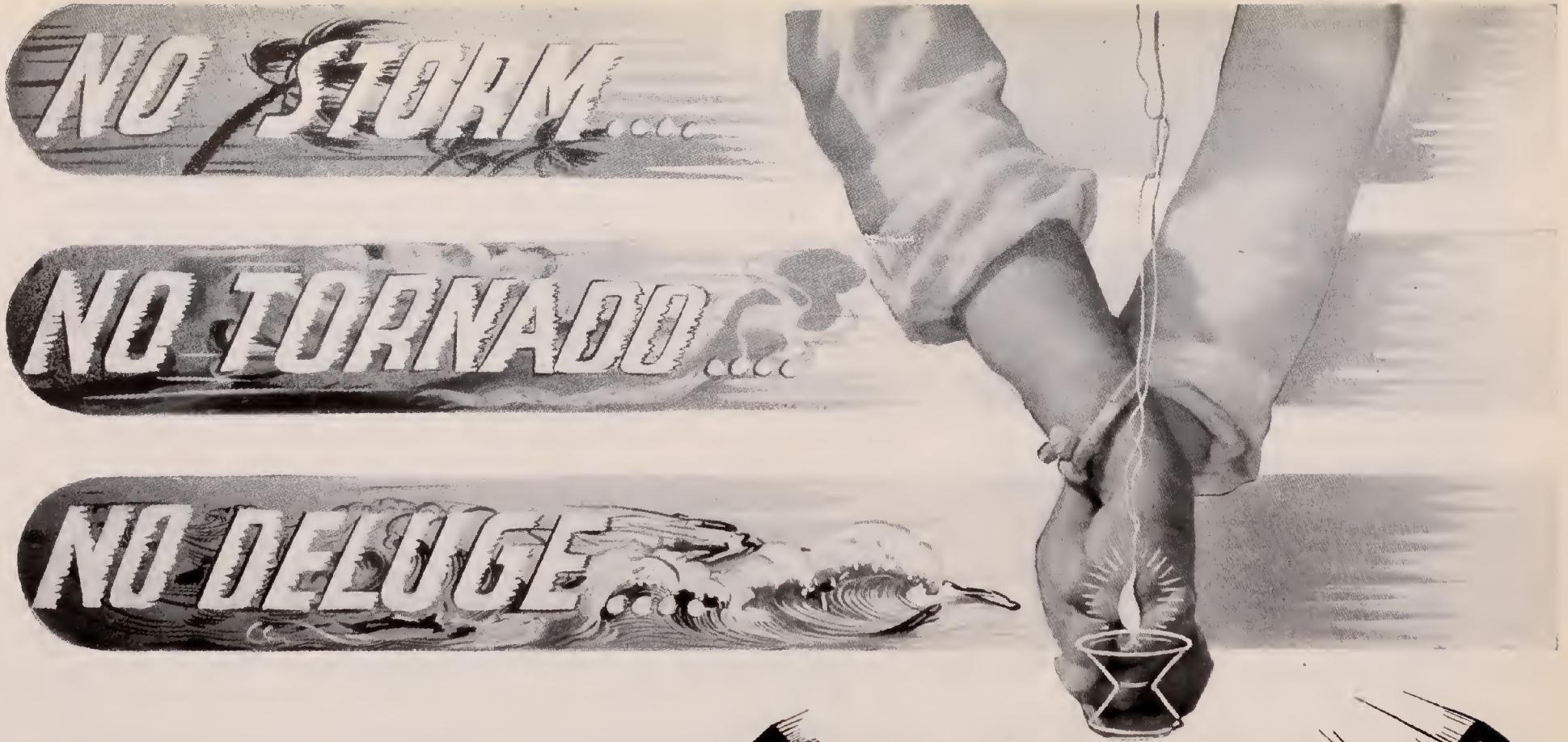
Aziz surrenders himself to the custody of the Police but while passing the Masjid, he hears the call to prayer and rushes up the steps. One of the assistants of the Inspector thinking that Aziz was escaping shoots him dead.

Simultaneously, to complete the tragic drama Salma, Aziz's sweetheart, also dies by a fall.

POPULAR ROMOLA

Nandrekar as "Aziz" has given a better performance than he did in "Hindusthan Hamara." His diction

(*Con. on page* 43)



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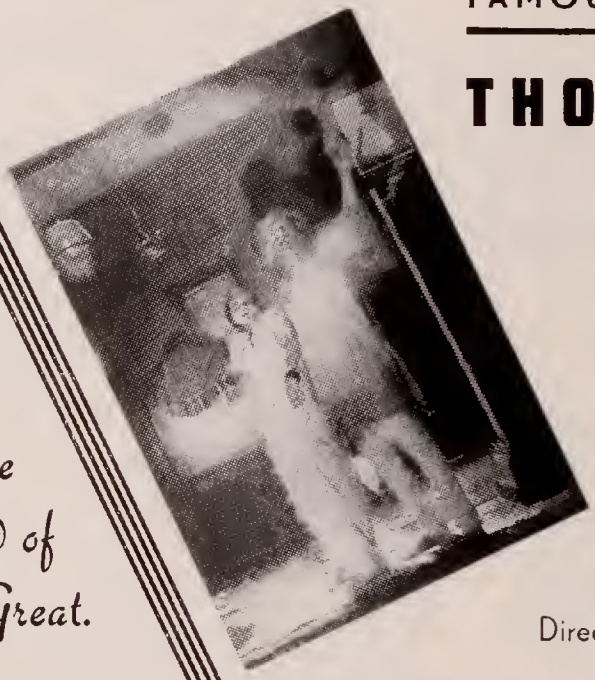

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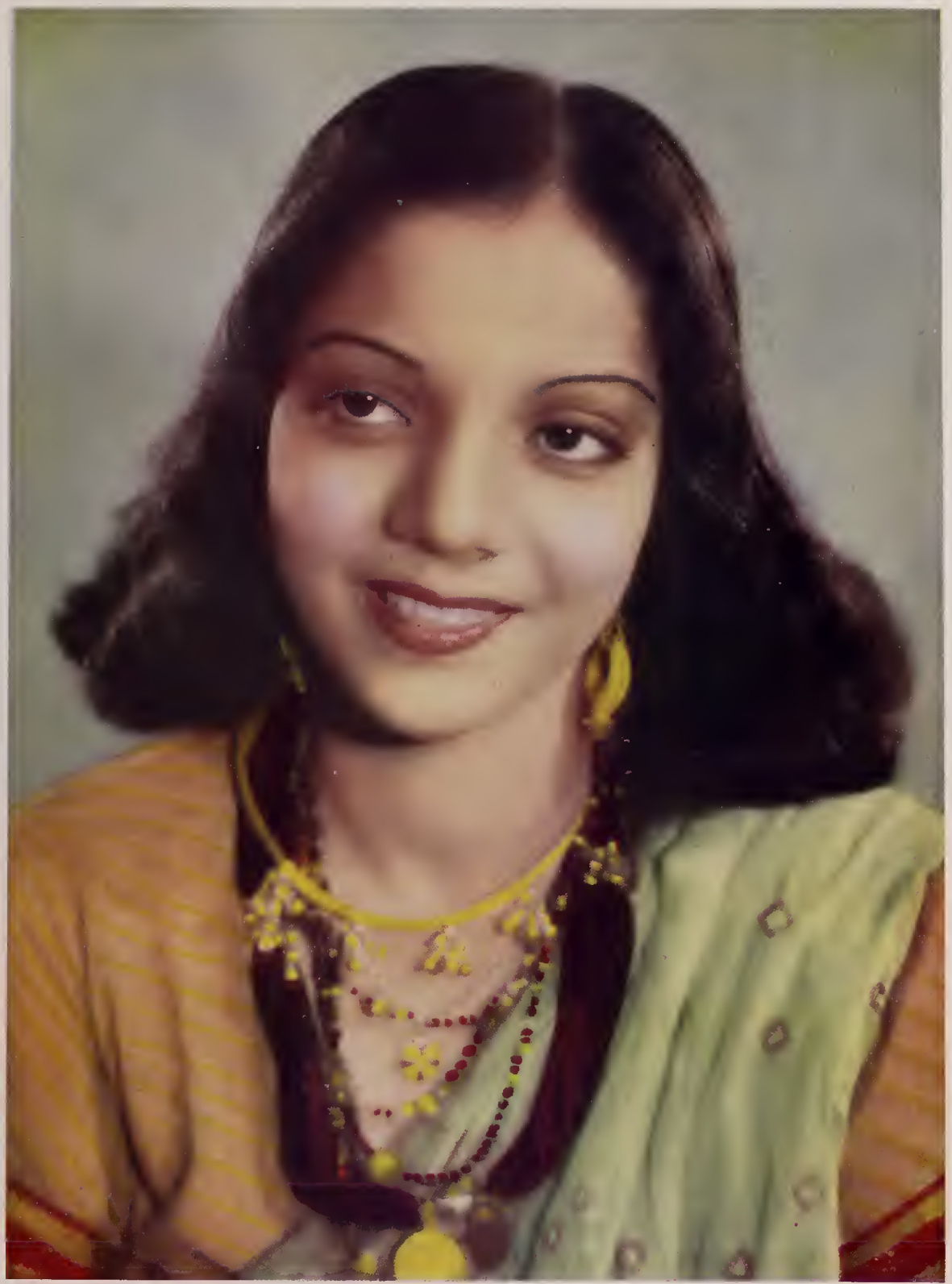

SNEHAPRABHA—This talented artiste gets her first heroine's role in "Punar Milan" a Bombay Talkies' picture now on the screen at the Majestic.

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સુંદર સુમેળ સાધી, શ્રીમતી
સાધના બોઝ
વાડીયા મુવીટોન ચિત્ર
રાજ નર્તકી
દ્વારા માત્ર તમનેજ નહિ પરંતુ
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TO THE WEDDED
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BOMBAY
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W I N A Y A K

Starring
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NAVYUG'S NEXT

"AMRIT"

PRODUCED AND DIRECTED by
WINAYAK

Story: **V. S. KHANDEKAR**

Photography: **PANDURANG NAIK**

CAST:

MEENAXEE, LALITA PAWAR, BABY DEVI, BABURAO PENDHARKAR, DAMUANNA MALWANKAR, SALVI, MASTER VITHAL & WINAYAK.

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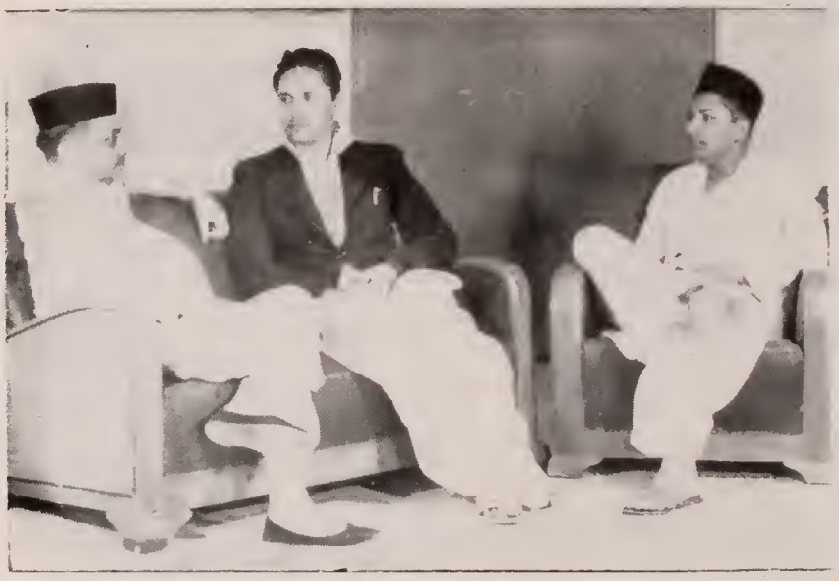
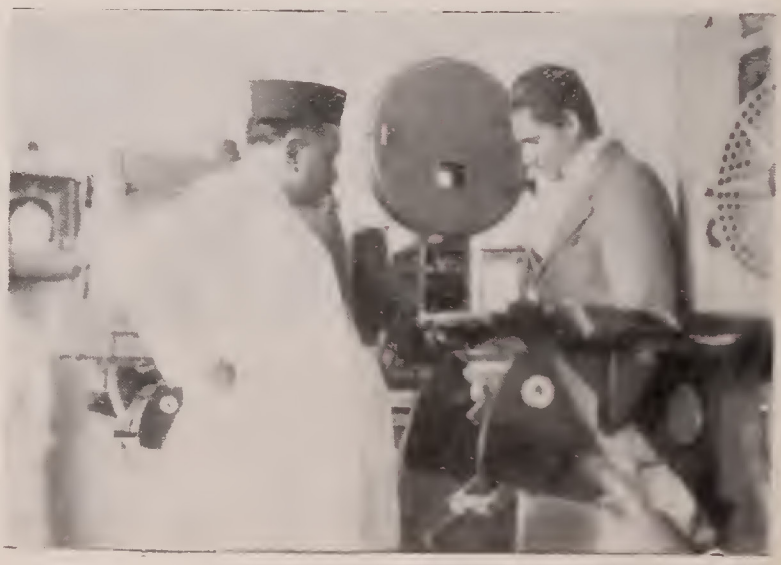


● On the 22nd December 1940, Mr. V. R. Mehta, the renowned distributor of Bombay opened to the public, Amraoti's most up-to-date picture house "THE NEW ADARSH TALKIES."

Mr. V. R. Mehta, Mr. M. S. Karandikar and Mr. S. C. Bunage have a moment to themselves amidst the huge crowds that attended the opening ceremony.

● The proprietors of "The New Adarsh Talkies" fitted up the Lansing Sound System to obtain the most modern and True-to-Nature Sound reproduction of the present day.



Mr. Karandikar explaining some distinguishing features of the Lansing Sound System to Mr. V. R. Mehta, the premier distributor of Western India.

OUR REVIEW

Kardar Produces The Best Picture Of The Year

"Puja" Becomes A Thundering Success!

Sitara's Sparkling Performance Moves Audiences

With "Puja", Director A. R. Kardar enters the exclusive coterie of the great directors of India.

As a picture "Puja" is a lovely idyll. Kardar's masterly direction has given this social subject a lyric rhythm which tunes excellently with the emotional design inlaid in the theme.

Though the picture has been released at the tail-end of the year, it is certainly a picture worth waiting a year to see and considering the high standard of technical efficiency and other production values attained, "Puja" easily becomes the Best Picture of 1940.

In a story, very simple to understand and inspired by "The Old Maid", a Warner picture, Director Kardar has instilled his masterly art with such a deft skill that almost every situation becomes an artistic cameo of transcendent beauty of emotion and execution. Any other ordinary director would have failed ingloriously to give the poetic rhythm which Kardar has given to this otherwise thin story and has made it not only interesting but gripping till the end.

STORY OF TWO SISTERS

Rama and Lachhi are two young sisters. Rama, the elder sister, is in love with Darpan, a young man from the neighbouring village. They meet secretly and have many a romantic interlude, known only to the younger Lachhi.

The wedding of Darpan and Rama is soon arranged, but in the joy of the settlement Darpan rides back dangerously and meets with a severe accident which gets him bed-ridden. Darpan's father disapproves of the marriage and intercepts the messages which the boy sends to Rama. With broken bones Darpan is lying at home, unable to do anything about the wedding. On the wedding day the bridegroom is not there and in desperation Rama's mother gets her daughter married to Thakur Balwant Rai who had always been keen on the union. Rama had agreed to the marriage, believing Darpan to be a trickster and liar. Darpan, however, manages to reach there on the wedding day and feels that Rama had let him down by outraging his love and trust. He swears a dire vengeance and makes a tryst with Lachhi. Next day in the neighbouring jungle, Darpan outrages the chastity of Lachhi and leaves her, laughing, to face the world.

PUJA

Producers: *National Studios*
Story and Dialogues: *M. Sadiq*
Songs: *K. Shatir Guznavi*
Photography: *P. G. Kukde*
Sound: *Arora*
Music: *Anil Biswas*
Cast: *Sardar Akhtar, Sitara, Jyoti, Zahur Raja, Satish, Sankatha etc.*
Released At: *Pathe Cinema*
Date of Release: *28th Dec. '40*
Director: A. R. KARDAR

Director A. R. Kardar enters the exclusive coterie of the great directors of India.

It is a picture of the four fathers of a new company called "Nishat Productions" at present intended mainly for pictures in Punjabi. From left to right: Mr. A. R. Kardar (producer), Mr. J. K. Nanda (Director), Mr. Babuseth Mamooji (Distributor) and Mr. K. H. Kazi (Distributor).

Damuanna Malwankar makes comedy in "Lagna Pahawe Karun" a Navyug picture at the West End Cinema.

Lachhi, hitherto gay and carefree, now becomes an afflicted woman. The smile that used to light her face suddenly fades away with the thought of her carrying the sinful burden of Darpan's vindictive crime.

Lachhi is on the point of being a mother. The news, which she imparts to her old mother, kills the old woman and Lachhi is soon left under the protection of Thakur Balwant Rai her new brother-in-law. Almost an orphan, with a secret which she cannot share even with her affectionate sister Rama, Lachhi passes her days with sobs and tears. This enrages the Thakur who speaks rudely to her and asks her to go out of the house.

A MOTHER IN SECRET

In the night Lachhi escapes and takes refuge in a forest shrine where an old Pujarin gives her shelter and offers protection. There, away from the prying eyes of the world, Lachhi becomes a mother. She names the daughter, Bina.

As the daughter grows up, Lachhi recovers a bit of her old gaiety but one day she meets a traveller who carries news of her hiding place to her sister Rama. Rama comes to take her sister back and for fear of exposing her child Lachhi returns home with Rama, leaving the child in charge of the Pujarin.

But that very night a storm breaks out and the young mother can't stay away from her little babe The craving of her erstwhile warm womb drives her through storm and rain back to her daughter and once again the mother and the child are united. But Rama follows her sister to dissuade her from her madness and arrives at the temple to find a lovely little baby sleeping on Lachhi's motherly breasts.

Rama, whose ideas of family honour were orthodox and puritanic, is staggered at the sight of an illegitimate child and in merciless words she condemns her own sister, but Lachhi prays for forgiveness. Relentlessly, Rama wants to know the name of the monster who forced the sin on Lachhi and when Lachhi mentions Darpan, Rama is stunned.

The next minute Rama becomes like a mad tigress robbed of her prey. She accuses Lachhi of stealing her lover and with one venom on another she curses her sister and leaves.

A MOTHER INCOGNITO

Some time later, Rama's husband and child die and now she is left alone, ill and without solace. Lachhi,

This seems to be an eating situation in "Puja" a National picture at the Pathe.

knowing this, runs to Rama and both the sisters decide to live together with the child. As a concession to society the child is adopted by Rama and for the sake of the child, Lachhi agrees to remain an incognito mother.

Years pass by. Bina now grows into a wilful lovely maid calling Rama her mother and knowing Lachhi as a maid of all jobs.

Through many a situation during all these years, Lachhi has to suppress her motherly instinct in the social interests of her daughter. But one day she finds her wilful little maid singing a love ditty and preparing for a love tryst. Like a lightning the past comes back to her and she remembers Rama's trysts and their tragic end.

In a quarrel between Rama and Lachhi, Rama refuses to interfere with the girl's frolics. Lachhi tries to stop the girl herself but is slapped and spitted at by her own daughter. A grand climax is reached in which the daughter overhears the talk between the two sisters and discovers the truth about her own mother. Repentant, the girl seeks forgiveness from her mother. The ending is popular—perhaps it is made popular at the sacrifice of some dramatic values.

ANIL'S BEAUTIFUL MUSIC

"Puja" is a wrong name to the story. There is nothing in the story to justify that. The writer seeks to portray the dangers of clandestine loves and unbridled emotions against which parents must protect their grown-up daughters. While conceding a lot to society and making Lachhi the heroine of the story go through unbearable sufferings merely to keep a face, a truth is established that a mother, legitimate or illegitimate in the eyes of society, is still a mother, something found only once in a life-time.

And in that solitaire "Mother" is the entire story of "Puja."

Beautiful dialogues tuned to the emotional heights of every situation, give distinction to the picture. Well written songs, more beautifully sung, lend pleasing poetry, while good photography soothes the eye.

The sound is neglected at places being unnecessarily harsh and metallic. One of Jyoti's songs becomes an unfortunate casualty.

Anil Biswas scores very well not only by giving popular and beautiful tunes, but by contributing a song, very beautifully sung.

Do Not Miss

"PUJA"—*produced by National Studios, featuring Sardar Akhtar, Sitara and Jyoti and directed by A. R. Kardar*

It is easily the best picture of the year.

BABURAO PATEL

Shanta Kumari plays the leading role in Famous Films "Dharma Patni" in Telugu.

SITARA'S TRIUMPH

Sitara easily gives the best performance among the lot. It is incidentally the best in her screen career so far. The restraint shown by the director in not giving her a dance is admirable. The screen dances are becoming a bit tiresome now, with even Bibbo dancing. In a three-phase role of a flippant carefree girl, of a young woman oppressed with a social secret and of an old mother torn between love and duty, Sitara scores a triumph by good acting and beautiful singing. Superb in both pleasant and pathetic situations, Sitara practically monopolises the show and runs away with the admiration and sympathy of the audience.

Sardar Akhtar gives her usual good work but somehow one feels that she is not suited for long emotional dialogues with her thin voice which lacks modulation. Her part, however, she has acquitted very sincerely.

Jyoti is quite sweet, both in song and action. Her smooth face and the illusive "it" were well exploited by suggestive camera angles.

The weakest part of the picture is the crowd of very mediocre male artistes. Almost every one of them is perfectly useless, if one can be perfectly so.

Zahur Raja, I think, makes a maiden appearance on the screen and he becomes so stagy and clumsy that one feels like sympathising with Kardar.

Amir Mallik and Satish should leave the screen severly alone, if what they give in "Puja" is their very best.

Well, "Puja" is a picture you must see. It is Kardar's best, National's best so far and the Best Picture of 1940.

The picture can have a very long run, if only its publicity will mention something more of its theme and its social significance.

A New Land Mar

From the Tortured He

Great India Picture's

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MIGHTY NEW PICTURE

PUJA

Mixes these and gives you entertainment classic in quality, but popular in appeal

Direction:	**A. R. KARDAR**
Music:	**ANIL BISWAS**
Recording:	**ARORA**
Photography:	**KUKDE**

PUJA

STARRING

Sardar Akhtar & Sitara

with

Zahur Raja, Jyoti, Sankatha Prasad, Satish, Sunaina Devi, Bhudo Advani and others.

★

A Supreme Release

Now Running to full Houses at **PATHE**

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3-30, 6-30 and 10 P.M.

Goodbye Indian Films

An Englishman Looks Back And Remembers Our Attractive Heroines-Praises filmindia And Tells Some Home Truths

—Gives Timely Tips To Producers

By: **John Alexander**

I am leaving India this month exactly a year after my arrival here. I have never seen an Indian film cutside this country, and I doubt if I shall for a long, long, time. So this is goodbye to Indian films—and a few parting words.

I remember very vividly my first visit to an Indian cinema. It was in Kathiawar, five days after I stepped off the boat. The Rajkot cinema was showing a Flash Gordon serial, and, in England, I had been a great Flash Gordon fan; to find one of his films in this exotic Oriental centre struck me as a worthy achievement for Western culture!

The cinema was in a narrow street, like all the streets in Rajkot, and I found great difficulty in manoeuvring my car anywhere near entrance. There I saw a flaunting placard—"Orchestra here—Upper Classes here." Feeling superior to the Orchestra, I went into the Upper Classes. After the opulence of the British picture houses, I was impressed by four things; one was the fans (I was not yet used to their ubiquity); the second was the poorness of the lighting in the auditorium; the third was the interval, sprung on me in the middle of the film; and the fourth was my arm chair—admittedly the springs had fought the good fight and had expired some years ago—but still an arm chair.

Most of these remarks could have been applied to the Indian cinemas I subsequently visited elsewhere, mostly in Madras. Only in Bombay (at the Roxy, the only Bombay cinema showing Indian films I have visited) have I found a standard of comfort approximating to the European. On the whole even the best seats in the Madras cinemas were singularly uncomfortable, and considerations of leg room, particularly, seemed to be ignored.

THE OUTRAGEOUS INTERVAL

Now the interval. Personally I approve the principle very much —one of the excellent things about that excellent M G M film, *"The "Great Ziegfeld"* was that it was made to be interrupted by a three minute interval. I find the pause gives one time to collect one's thoughts, to analyse the film to-date, and to guess at its ultimate value. (And I have found myself, during Indian pictures which shall be nameless, positively praying for the brief respite !)

Sardar Akhtar gives a beautiful performance in "Puja" an A. R. Kardar production of National Studios.

But some managers choose their moments oddly for cutting into the film. I remember in the Flash Gordon epic; Flash was cornered; he had lost his magic pistol; the Cave Dwellers were advancing on him with menacing gestures—then, just as I was trembling with anxiety, the lights went up, and I was told, from the screen, what sort of "beedi" I would love to smoke.

Others put the trailers (and what a lot of them at a time! Surely it's enough merely to have one of the next attraction, not of the attractions for weeks to come!) in the interval—and that seems to me a great mistake. Not all, though, will reach the heights of the following bit of exhibiting brilliance I saw in Madras. I was watching a Hindi picture, and, not knowing Hindi, I was following it with the most rapt attention. I was, getting along all right and had gathered who the heroine was expected to marry and other such important details, when suddenly the film took an incomprehensible turn. Characters appeared that I had never seen before; the locality changed, and from being a comedy, the film became the darkest of tragedies, in which flood, fire and murder followed each other with bewildering rapidity. I enquired timidly of the manager, thinking my cinema sense must have been at fault; he told me genially that the trailer of next week's attraction had got mixed up with the feature! Fortunately these mistakes seem to be infrequent.

Showing trailers in the interval is due, perhaps, to the exhibitor, like the producers (of which more later) underrating the intelligence

With her hazel eyes Anis makes "Padosi" an attractive picture for love-sick people.

of his audience. If one is fully to appreciate the finer points of a film one must be allowed to see it steadily and see it whole. The interval itself doesn't matter so much, but the distraction of seeing other films in the middle of the big picture is bound to affect the continuity in one's mind.

Even advertisements take one's attention away; I would put forward a strong plea that the advertisements should be displayed before the programme begins. Doubtless the exhibitor is a hard-up individual, always eager to exploit new sources of income, but I feel the advertiser could be induced to take his space before and not during the performance; after all the hall is usually full enough, and the audience, which provides the revenue, has, or I hope it has, the right to see its pictures shown in the best possible manner.

THE AUDIENCE INTEREST

And this brings me to the spectator, the long suffering and inarticulate half of the entertainment business. But, in India, I have found, not so inarticulate after all. Coming from the home of the public school and the bulldog reserve, I was very impressed by the enthusiasm of the audience. (This does not, perhaps, apply to a cinema I visited in Coimbatore in South India. Immediately in front of the screen there was an open space, about forty feet square. There the floor was dotted with figures sleeping the sleep of the just! The film was one of those American Tropic masterpieces, featuring throbbing loves and exotic passions, and I was tempted to join them, only the floor looked so hard).

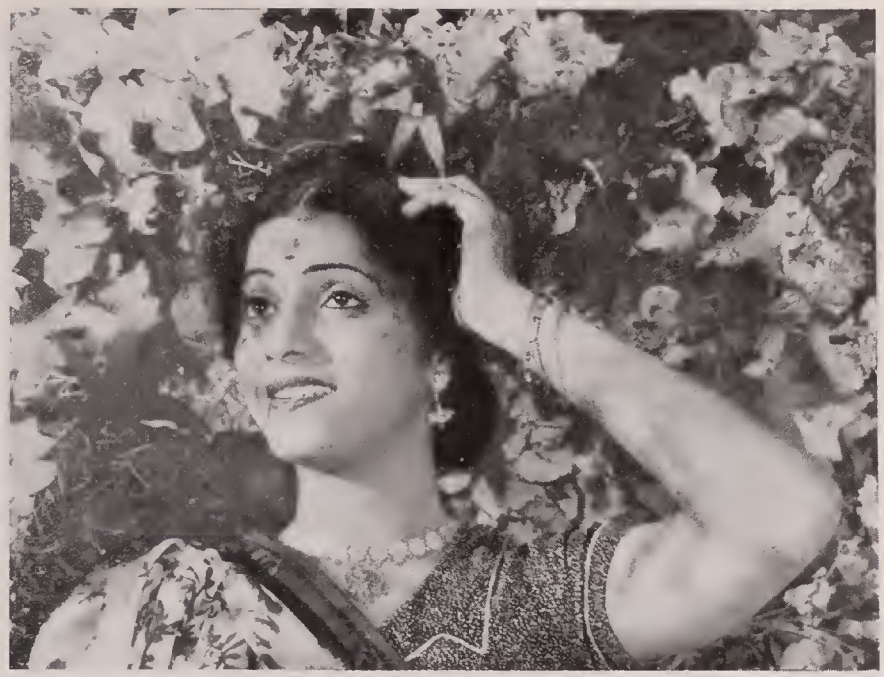
Even in sophisticated Bombay I found the audience beating time to the songs and joining in them when they knew the tunes. And the applause for the hero and heroine and the hisses for the villain—it took one many years back to the days of the silent cowboy films. The triumphs of Flash Gordon in Rajkot were greeted with merry cries of approval, and the boring sequences elicited a hum of conversation, alternating with the explosions of spitting and shifting about.

One Madras cinema was so perturbed by this that it installed two red light announcements. "Silence Please", in English and Tamil, which were flashed on when the

With this sweet arrogance of her youth Jayshree makes the man dance in "Shejari" a Prabhat picture in Marathi.

dialogue became inaudible. (This was quite often as the boring sequences were many. The film was a three hour Tom Mix—a condensed serial—and the management had seen fit to mix up all the reels so that the plot was entirely inexplicable).

This is a very valuable thing—the participation of the audience in the film, and it shows more than anything else (even than the mammoth circulation of that paper 'filmindia') how film-conscious the Indian film pubilc is. The producers will do well to humour it, and not to exploit it too far with inferior films. The quality of excitement in the audience had largely been lost in the European and American public; deluged with second rate films they have become *blase*, and it takes a film in a thousand, a "*Fury*" or a "*Grapes of Wrath*" to rouse them out of their stupor.



These gazelle eyes of Jayshree will hypnotise you in "Shejari", a Prabhat picture in Marathi.

A COOLIES' FILM

And now for the producers. The dominant impression I have carried with me is that the Indian film is made for money and for nothing else. The few exceptions, Mr. A. K Chettiar's "*Mahatma Gandhi*", for instance, and "*Achhut*" (which, in spite, or rather because of its theme was probably as great a money-maker as any of them) are nothing more than exceptions.

The flame in his hand has kindled a new flame in the heart of Anis in "Padosi", a Prabhat picture in Hindi.

It seems to me that the basic element in Indian life to-day is a political or social one—to ignore social questions, or to skate over them in a half-hearted way, is short-sighted. One day the Boy-meets-Girl theme, interspersed with thousands of feet of songs and conversation, will not be so popular; and to cling feverishly to the byeways of Indian life is to alienate the greater part of the progressive and intelligent public. Even now I find the Indian intelligentsia, Hollywood and Elstree fans, unwilling to go to Indian films in spite of the nationalist appeal. Like the Chinese students who call their war a "coolies, war", the Indian intellectual, with more justice, will call the Indian film a "coolies' film".

This tendency helps to drive still deeper the already existing wedge between the intellectual and the Indian masses. Yet the films are not genuine mass films; they are artificial middle class productions,

That is the wild abandon with which Jayshree captivates in "Shejari", a Prabhat picture in Marathi.

preaching down to the masses. They have neither the proletarian hardness of "The *Grapes of Wrath*" nor the middle class satire of "*The Women*" and "*My Man Godfrey.*" The middle class heroes, like Ashok Kumar, dressed in their simple raiment and adhering (it seems) to the Congress constructive programme, are fairy puppets with roots in no class at all; they are there as Boys to sing their songs and to meet their Girls.

The Madras Telugu and Tamil pictures are nearer the people, in the sense that they are crude and raw, and have a lot of anti-Brahmin slapstick; but they have not the technical advantages of Bombay and Calcutta. And one feels that, given these, they will be as artificial as the slickest of Bombay talkies. The money obsession is there; the only thing is that they can't fully make use of their opportunities.

TIRESOME AND FAMILIAR TYPES

Then again, and I noticed it particularly recently when I saw "Bandhan" the plots are too simple and the characters too stylised. Formula, I thought, for the Nice Young Man: simple dress, simple behaviour, pleasant smile, not much money, feeling for the poor. Formula for a Nasty Man: smoking cigarettes continuously, wearing European dress (always a most sinister sign!), interested in making money (probably has a lot of it), no feeling for the poor. Formula for a Nice Old Man: a wise and understanding smile, feeling for the poor (in spite of being a wealthy Zamindar or Lawyer), appreciation of tradition allied with ability to assimilate the best in the new ideas, probably ailing in some way. And so on. As soon as you see these people on the screen you know exactly how they are going to act. The possibility of subtlety in the interplay of character and emotion is ignored.

This simplification of character leads to a simplification of plot. Great dramatic tragedy, whether in films or plays, carries with it a sense of inevitability; the characters are formed in such a way that, however terrible the things they do, you feel they have done them through some inescapable necessity, whether of heaven or of themselves.

It is a feature of melodrama that the sense of inevitablity is absent; and Indian films are melodramatic in the extreme. There seems to be no reason for the horrible events, the deaths, partings, injuries etc. They seem to be accidents, accidents designed to keep the film going for

Never before was such a huge community dance shot for an Indian film as is done in "Padosi", a Prabhat picture directed by Mr. Shantaram.

the usual (and excessive) three hours.

ATTRACTIVE FILM HEROINES

These are, purposely, sophisticated criticisms. I have tried to judge the Indian film more on its potential than its actual value. I know that, in the present state of both Indian education and the age of the film industry, the mass audience provides the revenue. But it seems to me that, if Indian films are to have their world-wide market, they must get rid of some of these chains of artificial simplicity, and take on a more definite and intelligent character.

There are many things I have enjoyed about them. One is the exhilaration associated with a new industry, as yet, I imagine, not wholly dominated by the wealth and organization that limits Hollywood Another is the songs, another the spontaneous gaiety of some sequences, notably the building of the new school in *"Bandhan"*, and last, but by no means least, the attractions of Indian film heroines, often more fascinating in 'filmindia' than on the screen.

Come, invites Anis, and see me this way in "Padosi", a Prabhat picture in Hindi.

And so, as Mr. Fitzpatrick of the travelogues would say, good-bye to the Indian film—I hope *au revoir.* And my only contact with Indian films in future will be 'filmindia' the paper which introduced Indian films to me and of which paper India and the Indian film industry may well be proud.

In "Punar Milan", a Bombay Talkies' picture, Snehaprabha draws the crowds with a dance in the street.

(Con. from page 23)

and pronunciation of Urdu however remain faulty.

Romola becomes immediately popular with the audiences because of her coquettish charm and beautiful dialogues.

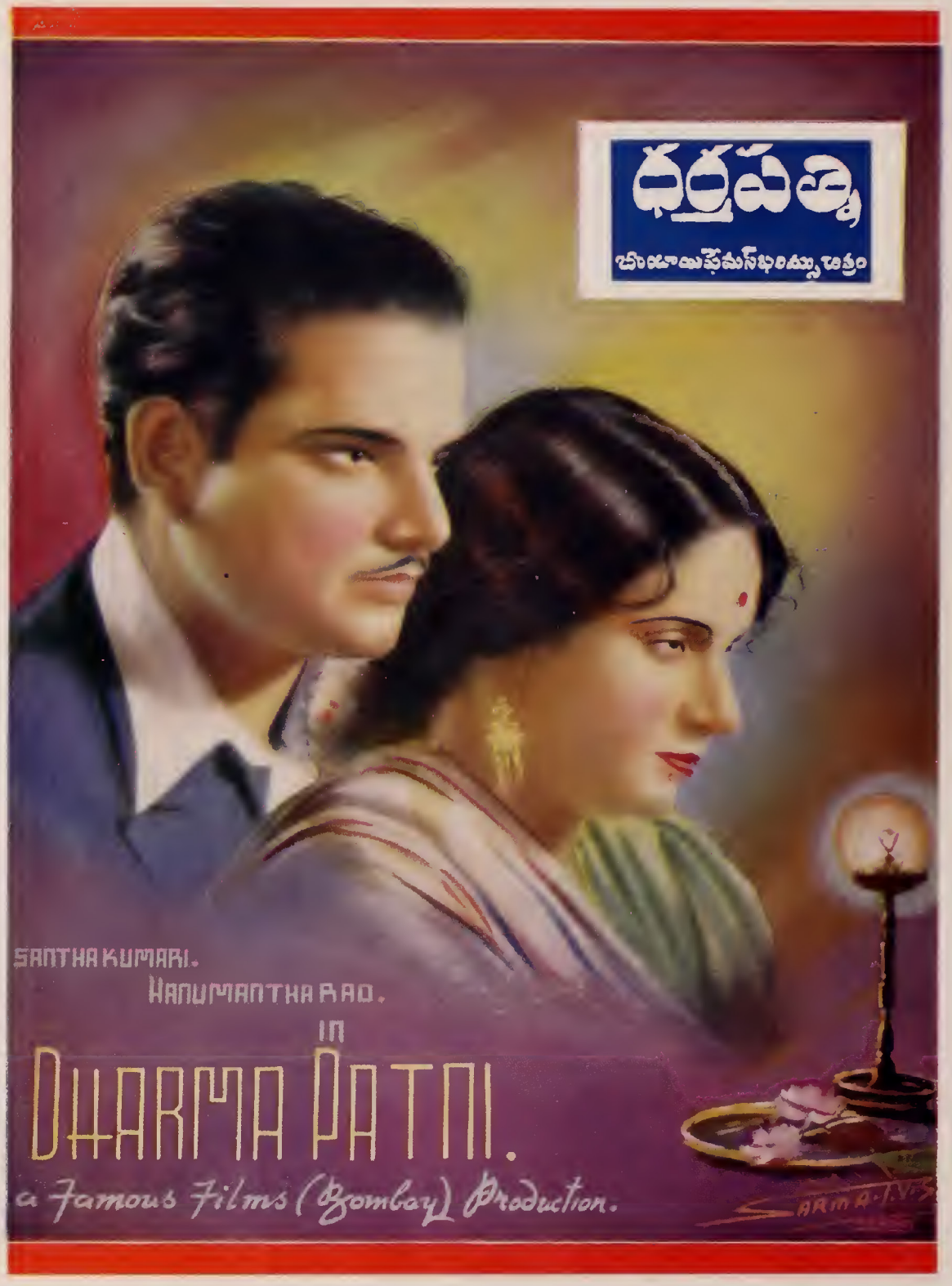
Wasti has improved beyond recognition and his portrayal as the Inspector of Police is quite good.

Monica Desai is not much of an artiste. She gave a small dance which was quite nice but her dialogues were just awful.

If Mehtab went from Bombay to Calcutta to play this role, she has hardly done enough to pay back her railway fare. Her makeup was bad, making her long nose longer and her performance was very artificial.

Photography is quite suitable, the sound however needed more care. The songs are well written and well sung. The dialogues are attractive at places but are constantly punctuated by time-worn idioms. The direction is quite imaginative and intelligent and promises a good future to the director.

Well "Qaidi" is rather a grim entertainment with all the principal characters dying in the last reel and it is definitely not suitable for children with its glorified crime as the motif.



Released on 10th January 1941 All Over Andhra Desa

Notes & News

Agreeable Alex, The Mystery Man Of Films—Old Stan's New Weekly

One more "expert" has come to India. His name is Alexander Shaw and the suddenness of his appointment and arrival has made him a sort of a mystery man.

No one in India, including perhaps the man who appointed him, knew anything about him in India. Alex Shaw reciprocates this feeling by a complete ignorance of India and the Indian films.

And this appointment, as a sponsored press communique says "was unanimously approved by the Film Advisory Board, composed of leading Indian producers and distributors under the chairmanship of Mr. J. B. H. Wadia of Wadia Movietone."

Which all shows that we have still plenty of Indians who are prepared to be good "yes" men to the white lords. The press statement, however, does not state the actual attendance at the meeting for the "unanimous approval" nor does it say that the members of the Board had previously gone through the qualifications of the "expert." Nor was there an attempt made to find a suitable Indian for the post.

It seems that this is one of those mysterious appointments which the rulers inflict on the ruled all over the world. And the ruled are not supposed to complain.

THE AGREEABLE ALEX

While condemning the fishy procedure of the appointment and the principle of preferential employment of foreigners underlying it, we welcome, though unwillingly, the arrival of Alex Shaw to our country as an expert.

Alex has a very agreeable personality and while being aware of his rank ignorance of Indian conditions, he is sincerely anxious to learn—though his doing so will take years. We must therefore be prepared to stand Alex for some time and make the best of a bad job to get at least some value for our money.

As regards his previous experience, it seems that he started with the Gaumont—British on the exhibiting side and learned about audience reactions. This knowledge will not be very useful to him in India as the reactions of the West are considered reactionery in the East.

And then Alex joined John Grierson's Empire Marketing Board and studied scenario writing, direction and editing. Thereafter he worked with the G.P.O. Film Unit and directed several films including, "Under the City", "Cable Ship" and "Methods of Communication."

Later on, he produced for the Orient Line four films: "Sea Change", "Northern Summer," "People and Places" and "Sheltered Waters."

In 1936 Alex Shaw joined the Strand Film Company as script writer and director and collaborated with Paul Rotha in producing "Cover To Cover" for the National Book Council, "The Children's Story" for the Films of Scotland Committee, "The Future in the Air" for the Imperial Airways, "These Children Are Safe" for the British Council and the first war documentary, "Men of Africa" for the Colonial office.

Soon after the outbreak of the war he took over the production at Strand and made films for the Ministry of Information and for the British Council. Some of them are: "Scotland Speaks," "Ulster", "Village School," "The Human Factor,"

Mr. Alexander Shaw

"The Big City", "Oxford" and "Britain's Youth."

Well, if Alex will remain merely a professional man and not become a bureaucratic officer, he will still find some Indians ready to help him to make the best of a bad job.

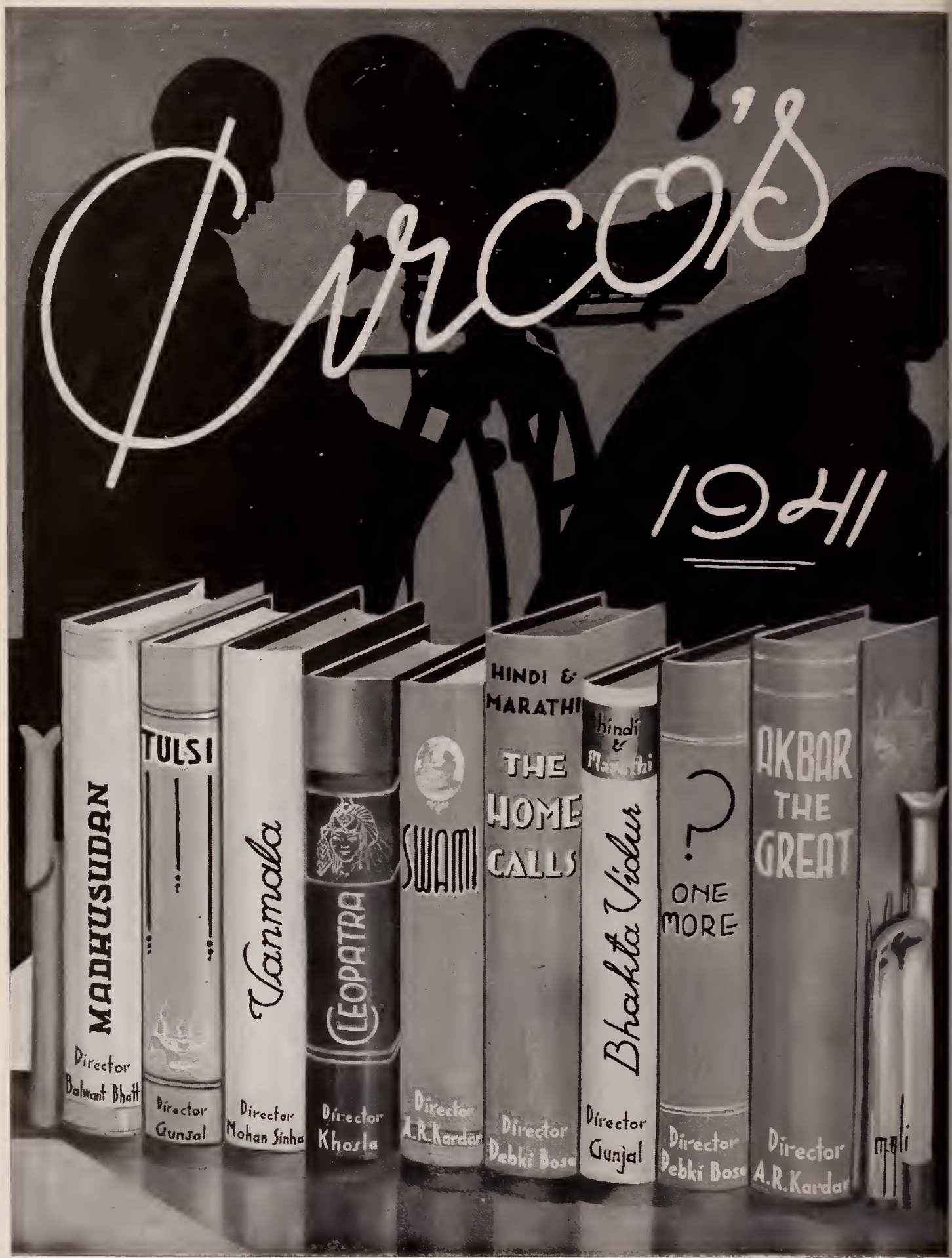
He must, however, remember that we have no personal quarrel with him and that his first duty is to the Indians who are doing the actual paying.

"ILLUSTRATED WEEKLY"

On the occasion of its Diamond Jubilee, the Illustrated Weekly of India has come out with a new make-up, quite bright and up-to-date and in keeping with its excellent reputation as the leading news weekly of India.

A distinguishing feature of this new departure is the All Gravure printing, for the first time in India. In the new size which is more rational and certainly more convenient, the Illustrated Weekly continues to maintain its excellent old standard of news and photographs not to mention the ever exasperating Cross Word Puzzles, generally won by the wrong people.

Old Stanely Jepson still continues to be the Editor and that doesn't call for a change.


Circo's
1941
MADHUSUDAN
Director
Balwant Bhatt
TULSI
Director
Gunjal
Vanmala
Director
Mohan Sinha
CLEOPATRA
Director
Khosla
SWAMI
Director
A.R.Kardar
HINDI &
MARATHI
THE
HOME
CALLS
Director
Debki Bose
hindi
&
Marathi
Bhakta Vidur
Director
Gunjal
ONE
MORE
Director
Debki Bose
AKBAR
THE
GREAT
Director
A.R.Kardar

OUR REVIEW

DEBAKI BOSE RUNS AMOK

"Nartaki" Presents Impotent Philosophy
New Theatres Disappoint Again

Debaki Bose's new picture "Nartaki" badly needs his personal explanation to tell people what it is all about. Taken as a romantic interlude in the glamorous life of a dancer, "Nartaki" presents a too familiar story, too poor in development and almost beggarly in intellectual conception.

Seen through the philosophic mist spread by the hazy notions of the writer, it presents a crude screen attempt at mental debauchery in which a dancer tries to seduce a celibate with her sex on full parade, but the celibate retires to his spiritual shell after going through some obvious sex tickling in the solitude of lust-laden bedrooms and pleasure boats.

The inevitable temptation, that has created an age-old illusion since the days of Machhindra and Gorakh, is weakly explained away by a over-bubbling sage with an advice that spiritual pursuits must be practised not in the cloistered seclusion of monasteries but in the midst of worldly surroundings.

If the picture was produced merely to tell us this, then it would have been a mercy to all, not to have done so. For Debaki Babu's process of giving us this age-old truth is too much streamlined with sexual glamour and suggestive sequences not to create an exactly opposite effect on the minds of the spectators.

If the story was written merely to frame the dancing talents of Leela Desai, there was hardly any necessity to lend to it a sexual stink of suppressed desires and disgusting impotence under the guise of a spiritual flight of emotions. The film story could have been told in a more simple and direct way without the lofty pretence of giving it an intellectual aroma of philosophic mysticism. And where is the sense in trying to be profoundly intellectual without being intelligible. By the way, the dancer and the monk and the monastery were all there in "The Garden of Allah", a foreign picture.

A SIMPLE STORY AND YET—

The main incidents in the story are not many. A famous dancer, at whose feet (as we are told in the booklet but not shown in the picture) the world has decided to spend its remaining days, falls in love with a celibate monk living in a monastery like a Franciscan friar. In defiance of the rigid customs of the monastery the dancer enters the place and tries to seduce the best looking monk in the place. From seduction she is shown as passing into love, of course of the higher and spiritual kind which suffers more space for hypocrisy, but torn between the call of the flesh and of the spiritual pursuits, the monk ultimately leaves the girl and goes back to his hallowed seat of old. With tears, the girl goes out of the picture, with her sex kindled and afire for a time but ultimately suppressed by the spiritual destiny of her lover.

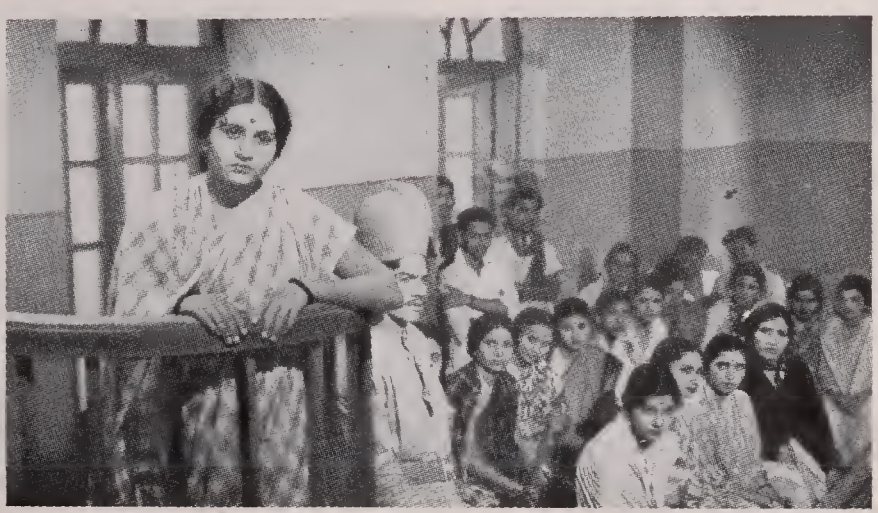
NARTAKI

Producers: *New Theatres Ltd.*
Music: *Pankaj Mullick*
Photography: *Yusuf Mulji*
Audiography: *Loken Bose*
Songs: *Arzu*
Cast: *Leela Desai, Najam, Jagdish, R. Wasti etc.*
Released At: *Minerva Cinema*
Date of Release: *24th Dec. '40*
Story, Scenario and Direction: DEBAKI BOSE

DEBAKI BOSE

That is how Debaki Bose has kindled love and subdued it. It seems to be his way of doing things in pictures.

Pictorially the picture is almost beautifully taken. The photography of Yusuf Mulji is pleasant to the eye though it obtrudes at many places with its fancy angles. The music is good, one song of Leela Desai is particularly popular. The



It is a court scene in "Dharma Patni" a Telugu picture of Famous Films.

Damuanna Malwankar becomes very popular in "Lagna Pahawe Karun" a Navyug picture released by Peerless Pictures.

songs are well-worded but they have no particular significance in them.

The direction is certainly very imaginative and pointedly progressive in shooting Leela Desai, specially in her body movements.

ALL ARTISTES DISAPPOINT

No one has done any outstanding work in the picture. Leela Desai is hardly a good screen personality. She tries to put a lot of "it" in her work but in the bulk of her figure all her effort is dissipated. Her diction of Hindi dialogues is awful and her voice sounds uncultured and unregulated whenever it bursts out into a shrill falsetto.

Najam has little to do and less to say. And thanks for that. He looks a good screen figure when asleep and that much work he does well, especially when he sleeps in Leela Desai's lap.

Jagdish was lost in the wilderness of his own role. Neither he nor the director knowing what was to be done with the part.

The little good work that has been done is given by Wasti in the role of the master monk.

Pankaj Mullick as "Kaviraj" proves no better than a singing robot. By giving him a silly moustache an attempt is made to "beautify" him, which attempt, by the way, fails and makes him look more stony.

On the whole, taken as a comedy "Nartaki" becomes quite an interesting picture with its serious sequences. But seen, as probably Debaki Bose wants us to see it, "Nartaki" symbolises a perverted nihilism in the natural relations between a man and a woman.

(Con. from page 22)

variety which has been heard so many times on the screen.

The direction is utterly useless and inadequate and is mainly responsible for the failure of the picture.

POOR PRITHVIRAJ!

The best performance in the picture has been given by little Anant Marathe, whose smart bearing and crisp dialogues demand admiration.

Prithviraj seems to have forgotten his art for a while during this picture. Even his dialogues are uttered in a stupid and absent-minded way. In the entire picture, he expresses himself well only once when he is accused by the Jailor of attempting to murder the Jailor's crippled daughter.

S. Nazir as the traditional villain becomes disgusting, while Vatsala Kumptekar's ugly and ungainly dance outrages the finer sentiments of the audience. Her music also disappoints.

Well, "Deepak" is a picture with an idea that never blossomed into a message.

Here is a tense situation in "Punar Milan" a picture of Bombay Talkies featuring Mr. and Mrs. Kishore Sahu.

OUR REVIEW

"Sneha-Bandhan", Kikubhai's Triumphant Social

Bibbo Radiates A New Personality
Mother Theme Makes Powerful Drama

This is the maiden production of Great India Pictures and as such it gives a brilliant promise of a glorious future for the company.

"Sneha-Bandhan" is a pleasant surprise to the followers of Kikubhai productions as the old producer was known to be a wholesale dealer in crime thrillers and phantasies. So when he comes out with something social and sensible, we welcome him with open arms.

During 1940, very few pictures have had the strong powerful melodrama that distinguishes this Great India picture. It is refreshingly realistic in its imagination and soaring in its emotional flight. Though the plot is cast in the traditional mould yet a new drama has been sprinkled over several familiar situations making the photoplay a powerful document written in words of honest emotion and punctuated by vivid pathos of sufferings.

A MOTHER THEME.

Snehalata the daughter of a post master falls in love with Gopal an educated but poor orphan. The lovers wish to marry but Snehalata's mother wants her to marry a rich man.

Taking a promise of a year's waiting Gopal goes to the city in search of wealth. Circumstances prevent him from returning in time and Snehalata is married to Pratap a rich young man who loves her dearly.

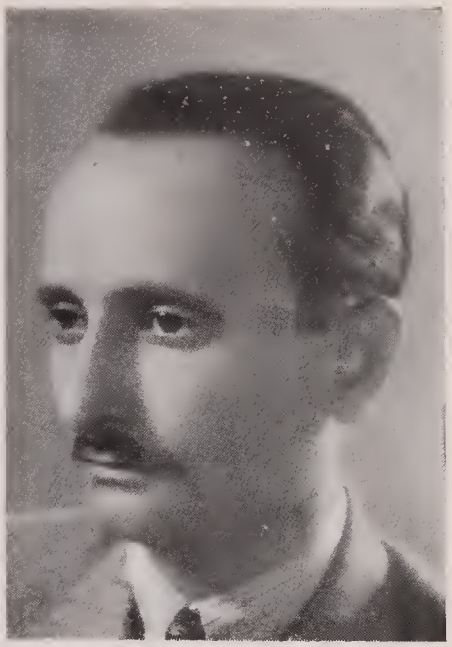
Snehalata though aware of her sacred duty as a wife still cannot reciprocate the feelings of affection and the married life soon becomes a one-sided affair. Disappointed and disgusted Pratap takes to wine and women.

Snehalata manages to meet Gopal and after a pathetic scene she tears the lover's love out of her heart and replaces it with a sister's love for Gopal. Then one day Gopal comes to Snehalata with a present, just on the day when she decides to surrender herself completely to her husband. Her exuberence of spirits surprises Pratap but when he returns home, he finds Gopal with his wife. Poisoned by suspicion, he shoots Gopal dead.

SNEHA—BANDHAN
(INTIZAR)

Released By: *Great India Pictures*
Written & Directed By: *J. P. Advani*
Songs & Dialogues: *Pt. Betab*
Photography: *Gulab Gopal*
Audiography: *Ramesh Desai*
Music: .. *Pannalal Ghosh*
Cast: *Bibbo, E. Billimoria, Navin Yagnik, Muzzamil etc.*
Released At: *Royal Opera House*
Date of Release: *20th Dec. '40.*

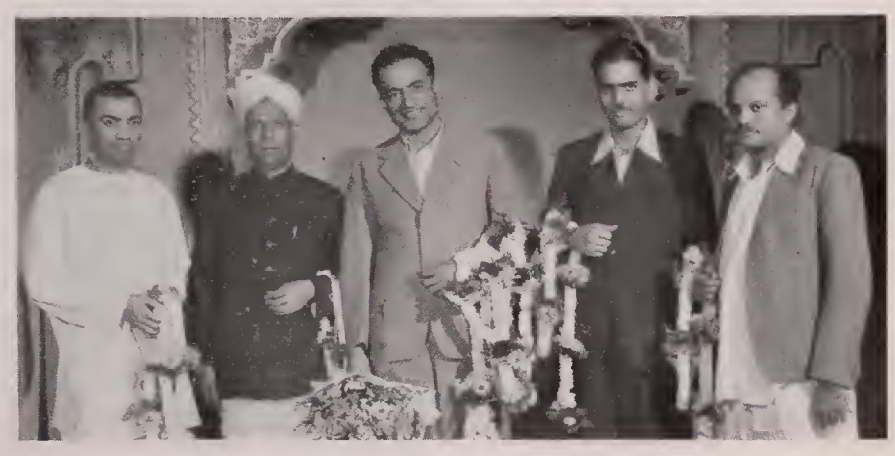
Producer: KIKUBHAI B. DESAI



Mr. Kikubhai B. Desai, the producer of "Sneha Bandhan."

The wife takes the guilt of the murder and is sentenced to ten year's imprisonment. In the jail, a child is born to her, but in the future interests of the child she entrusts the baby to the love and care of the lady superintendent of the jail enjoining upon her the secrecy of the child's parentage.

With his wife in jail, Pratap takes to wine and women more till he loses everything and ultimately kills a singing girl. On the day, Snehalata is given her freedom,



They met at the Famous Arun Studios when "Subhadra" went into shooting. From left to right: Bhal Pendharkar, G. Viranna, V. Shantaram, K. V. Acharya and P. Puliah.

Here is an intriguing situation from "Mala" a Prakash social picture featuring Rose.

Pratap is taken to the penal servitude. The wife, learning of her husband's fate and realizing the destiny of her own child decides to commit suicide having no one to live for.

She is however saved by a Muslim film producer who induces her to become a film actress. Snehalata reaches the heights of stardom and with her earnings pays for the training and education of her son Kamal who, believing Sushila, the jail matron to be his mother, soon becomes a lawyer.

The drama now moves very fast. Pratap completes his term and comes back and blackmails his wife. He threatens to expose the whole affair to Kamal regarding his parentage but the mother begs of him not to do so. Pratap refuses and Snehalata threatens him with a revolver. In the struggle that follows Pratap is killed accidentally and Snehalata is held for trial. Kamal, her son, without knowing whom he is defending, is called to assist Snehalata.

In a thrilling court scene, the drama is brought to a happy end.

SPARKLING BIBBO

The cameraman has given Bibbo a new personality. Never before has she looked so charming and strangely enough never before has she acquitted herself so well in her work. She takes the complete burden of the drama and gives a beautiful performance throughout.

E. Billimoria maintains his good reputation as an experienced artiste by good work in the role of "Pratap."

Another one who attracts attention is the director of the picture Mr. J. P. Advani who acting as the prosecuting attorney makes the final court scene thrilling with his well delivered arguments. Well spoken, and too well for a man from Sindh, the dialogues of Advani almost become classic in their effect.

The photography is beautiful. The sound however, betrayed negligence, especially in the recording of songs.

In direction, this picture can be called the best effort of Advani's long career.

Surprisingly beautiful, "Sneha-Bandhan" is a picture one cannot afford to miss and Kikubhai Desai, its producer, takes our congratulations.

A classic dance of Snehaprabha is an important feature of "Punar Milan" a Bombay Talkies' picture.

Pictures In Making - -

BOMBAY TALKIES

"Bandhan" is still running in the city and does not show any signs of going off at least for a couple of months more.

Finding the Roxy occupied by "Bandhan", "Punar Milan", the next social hit of the company had to be released at the Majestic Cinema. It had a pretty good reception and the music and dances in the picture were well appreciated.

At the studios, under the untiring supervison of Producer Mukherjee "Naya Sansar", a social story with a newspaper background is steadily progressing and is expected to be ready by the end of February. A very popular cast, led by Renuka Devi includes Ashok Kumar, Mubarak and others, already foretells a big success for this social picture.

RANJIT MOVIETONE

"Ummid", a social comedy directed by Manibhai Vyas is expected to come to the screen at the Imperial Cinema very shortly.

Mr. Chaturbhuj Doshi, the man who made "Musafir" has at last named his completed picture and called it "Pardesi." Seeing the name, no wonder the director took such a long time finding it. And having found one name he has also found another called "Susral" for the new comedy which is under production with Madhuri and Motilal in the stellar roles.

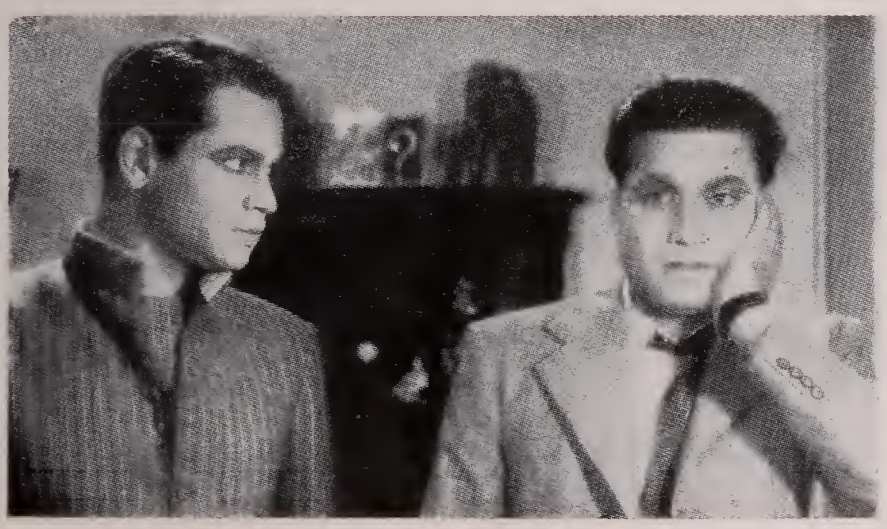
The studio news says that Charlie is "heading fast". It is obviously towards the completion of a comedy which has something to do with a chair. We hope, it's not Sardar Chandulal's chair.

Another news that is given from the studio says that Motilal was attacked by a lion while shooting "Shadi". We don't believe it, and still "Shadi" is being shot regularly. lion or no lion, and with Motilal in it.

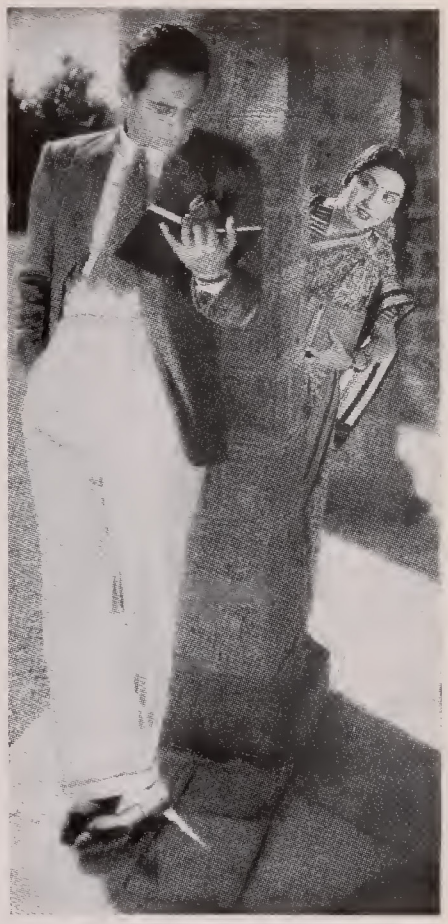
"Pardesi" is likely to be released at the Lamington Talkies in Bombay.

NATIONAL STUDIOS

In "Puja" the National Studios have produced the best picture of the year, but it is unfortunate that its director Mr. A. R. Kardar should have been allowed to go to another company, immediately after this monumental work. It is an oft proved formula that only good directors make good pictures and in our country we have very few good directors. And in spite of this it is a bit surprising that Kardar should have been allowed to go away. With a little more understanding on both sides the Kardar-National combination would have given our screen fans better pictures in the future. But alas!



Jairaj and Nazir Bedi in "Prabhat" a Tarun picture.



Miss Shanta Hublikar and Jairaj team together for the first time in "Prabhat" a Tarun picture.

"Puja" is drawing large crowds at the Pathe as it deserves to.

At the new studios "Radhika" is on the sets under the careful direction of Virendra Desai. Nalini Jaywant, the new star is reported to have given some beautiful dances, but it is doubted whether she will be hailed as a glamour queen being practically a child in age.

A social picture called "Asra" directed by Chimankant and Lalit Chandra is well on way under the personal supervision of Mr. Mehboob, while Mr. Mehboob himself is giving the finishing touches to his so-

cial classic called "Man", starring Sardar Akhtar and the six-foot-odd Sheik Mukhtar.

PRABHAT FILM CO.,

By the time this issue is in hand the long awaited "Padosi" is likely to be on the screen in Bombay and Poona. One can never be sure of the exact releasing date of a Prabhat picture, as the same is always being promised and put off from day to day. While this procedure causes a lot of disappointment, the producers think that it creates a keener interest in the picture. Anyway, a Prabhat picture is worth waiting for whenever it comes.

With the new glamour queen Jayshee, radiating her vibrant personality, the Marathi version of "Padosi" promises to provide a rare treat to lovers of romantic girls. On the other hand the dove-like Anis keeps the home-fires burning with her scintillating charm and melodious music in the Hindi version.

Altogether "Padosi" will not be seen because of these two irresistible charmers, but because it is a picture of Prabhat, given by India's greatest director, Shantaram.

With its political stormy waters, India needs to-day a picture like "Padosi" with its unmistakable message of reconciliation and love. It is a picture which the country can't afford to miss.

The next picture to go on the sets is a socio-mythological story on the life of a woman saint of Maharashtra "Sant Sakhu" which will be directed by that famous pair of directors Messrs. Damle and Fatehlal.

Rumours are current in the town that Prabhat intends to postpone the production of "Omar Khayyam". Evidently these rumour-mongers presume to know more about Prabhat than the producer himself. While these rumours are baseless, the final script stage for "Omar Khayyam" has been reached already and the story is now being written in dialogues. Sometime in the month of March the picture will be rehearsed and the shooting will begin in April.

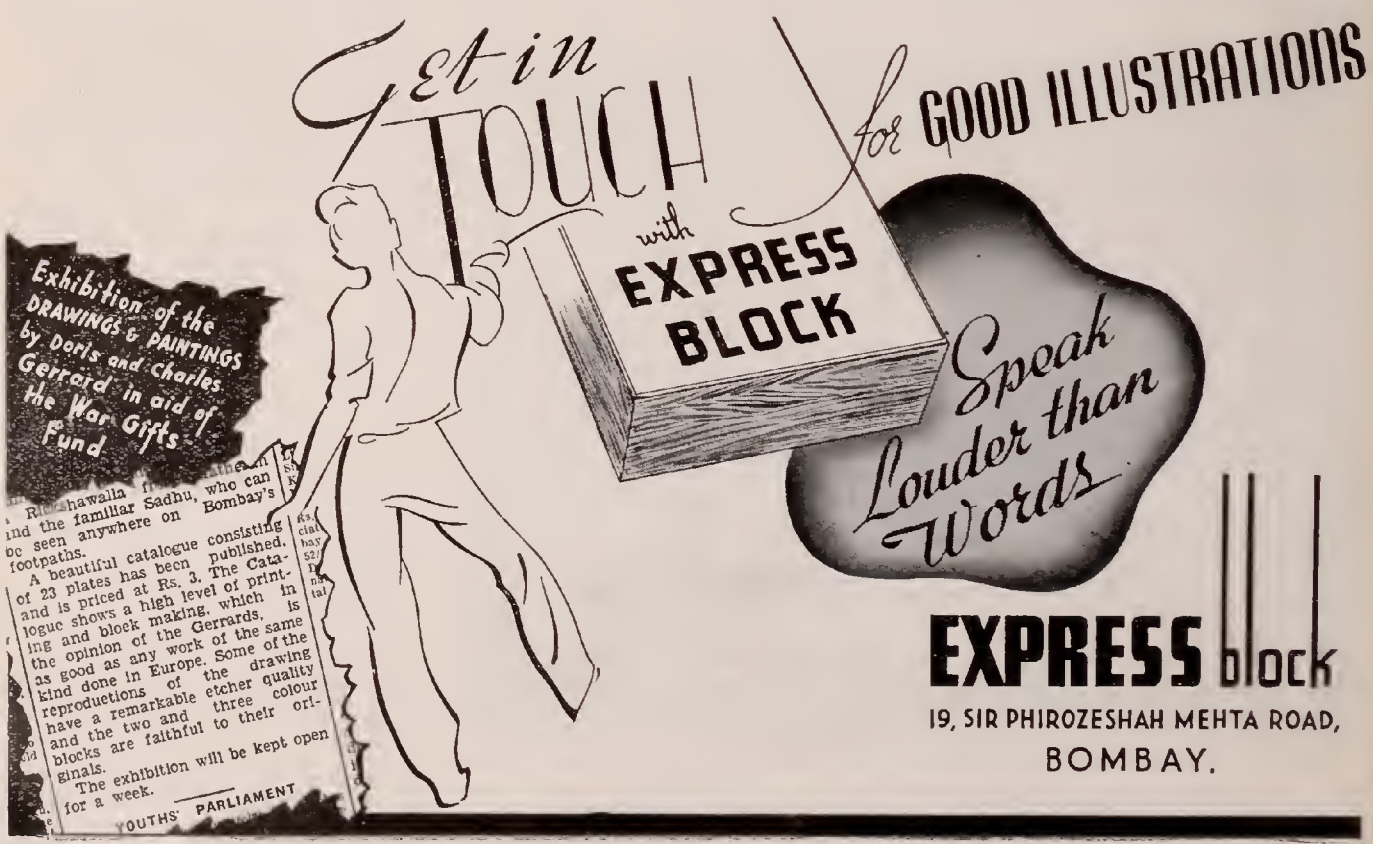
WADIA MOVIETONE

As is usual with Director Modhu Bose who seems to compete with Director Shantaram in delaying pictures, "Raj-Nartaki" did not come to the screen during the Christmas week as was previously expected. In fact all the versions, and they are three, Hindi, Bengali and English, have been held up and Modhu is busy with the editing.

The studio news says that "Sadhona has re-discovered in herself an accomplished actress as well." We cannot understand what this means but Sadhona was always considered to have had enough acting talent to be in the movies. If she has re-discovered herself, people will be anxious to see what she has found.

"Raj-Nartaki," however, will bring to the Hindi screen a new glamour girl known as Protima Das Gupta. If she will be half as charming in the picture as she is in life, she is going to give some new thrills to our screen fans.

Director Ramjibhai (that name gets my goat every time) is report-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ed to be giving finishing touches to "Manthan". With the seductive Radha Rani in the main role, this picture is expected to be a big success with the masses.

Inspite of rumours to the contrary the studio has started a new picture called "Bombaiwali" featuring that famous screen event Nadia. Director Homi Wadia will be in charge of the megaphone.

They say that the "paper works" are now complete with "Lanka-ki-Ladi." We are now waiting for the "fire works."

NAVYUG CHITRAPAT

A new roar is come to the West End Cinema in Bombay. It's Navyug's second affair with the screen and is known by a most unromantic name called "Lagna Pahawe Karun". This L. P. K. Comedy is drawing very well in Bombay and Poona and Damuanna Malvankar, its hero, is very much in demand by the fair sex.

Having scored his triumph in L. P. K. Director Winayak is busy with "Amrit", a social melodrama with Baburao Pendharkar and Meenaxi in the stellar roles.

As the story is written by Mr. V. S. Khandekar, the well-known writer of Maharashtra, it is expected to be progressive in its social trend.

FAMOUS ARUN PICTURES

Those lucky ones who got the opportunity of seeing the final rushes of "Thoratanchi Kamla" are loud in praise of Bhal Pendharkar's masterly direction of this historical picture.

The story which is thrown in the times of Shivaji the Great is reported to have become a thundering episode of the screen. But let us wait till it comes to the screen sometime in February.

FAMOUS FILMS (Nellore)

All eyes are now on "Dharma-Patni" the social picture of the company in Telugu. It ought to be on the screen by the time this is in print and looking to the publicity it has got it should prove a good box office hit.

Another in making is "Prem-Bandhan" which is in Tamil. The shooting of this picture is steadily progressing and it should be ready by the second week of February.

TARUN PICTURES

"Nirali Dunya", their maiden production is reported to be running well in the country. Encouraged by its success, the producers have taken an ambitious social story called "Prabhat" for their next picture.

A distinguishing feature of this picture is that the stellar role has been given to Miss Shanta Hublikar, the ex-Prabhat star and P. Jairaj will be playing against her. The picture is fast nearing completion.

PARAMOUNT PICTURES

"Sneha Bandhan," the social story produced by the Great India unit

VATSALABAI KUMPTEKAR

FUN & FROLIC ON THE SEASHORE

No sooner you return from the office, dear,
we shall go to the seashore.

D. A. 6190 | MY BELOVED Part 1 and 2. | *ENTERTAINING AND PACKED with LAUGHTER*

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"BAISALE MI PAYATHYASHI" (*Composed by* M.G Rangnekar)

JYOTSNA BHOLE

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WADALA (BOMBAY.)

is having a splendid reception at the Royal Opera House. People are surprised at the excellence of the picture as also at the new personality Bibbo is radiating in it. A pretty long run is expected for the picture in Bombay.

"Mere Raja" which Kikubhai Desai insists on describing as a better picture than "Sneha-Bandhan" is lying ready for release.

Another social story with a very attractive title, "Akela" has gone into production. This picture will mark the return of an old and respected director Mr. Pessi Karani, back to his old field of activity. We are sure Karani will pay his way well enough to justify his long experience in film direction, and we wish him all luck.

Another distinguishing feature of "Akela" is the inclusion of Mazhar Khan in the cast. With Bibbo—the improved one, and Mazhar—with the Prabhat "touch", "Akela" promises to be an interesting picture.

MOHAN PICTURES

"Thief of Tartar," the thriller starring Yakub, is reported to be drawing well at the Diamond Talkies in Bombay.

A costume phantasy "Allauddin Leila" is making steady progress under the direction of Mr. A. M. Khan.

"Jadu-I-Bandhan" with Sarojini and Shiraz in the lead has been completed and is now awaiting release.

SELECT SERIAL SUPPLY

"Qaidi" a Film Corporation picture released through these distributors is attracting the masses at the Lamington Talkies in Bombay.

Quite the good crowds which this picture draws promises a pretty decent run to it, which we think, is due to good exploitation.

CIRCO PRODUCTIONS

After "Deepak" the next picture to be released is "Madhusudan" featuring Kumar and Maya Bannerjee and directed by Balwant Bhatt.

"Vanmala" and "Tulsi" are the other productions in shooting at the studio.

Director A. R. Kardar who has recently joined this company will begin shooting his new social picture "Swami" from the 15th of January while "Bhakta Vidur" a devotional picture with Vishnupant Pagnis will go into production in the first week of February.

NISHAT PRODUCTIONS

At present intended mainly for the production of pictures in the Punjabi language, this new company will begin working on their social comedy under the direction of Mr. J. K. Nanda, from the 1st of February.

As Mr. Nanda will get full collaboration of Mr. Kardar in the production of the picture, the picture is naturally expected to be a great box-office hit. The exploitation in the North will be controlled by Mr. Kazi of the India Film Bureau, Lahore. The office of the Nishat Productions is situate at Bombay 4.

Sadhona Bose—excels herself in RAJ NARTAKI Wadia Movietone's spectacular picture of 1941 to be released at Royal Opera House.

What Famous Film - Stars Eat!

FOOD THAT GIVES STREAMLINING!

Errol Flynn

George Raft

James Stewart

Gary Cooper

Errol Flynn, who fights the good fight in Warner Bros. pictures, with fists and pistols and with swords and rapiers, comes into the studio restaurant after a morning of battle and orders a lunch of soft-boiled eggs, pumpernickel and watercress.

The athletic star, who struts and strikes, rages but never runs away, is uncommonly fond of watercress. Katherine Higgins of the studio restaurant, who personally supervises Flynn's lunches, is always sure of receiving a Flynn smile when she puts watercress on his menu.

"It's light food for an active man," she admits, "but it keeps him happy. He is a small eater anyway."

It is different with Ann Sheridan, whose weight never varies three pounds regardless of the food she consumes—and she consumes plenty! Ann orders ham steak and mashed potatoes and all the "trimmings" six days a week when she is working. The girls who wait on her know from experience that she wants a big cut of ham and a heap of potatoes. She never seems to tire of them.

George Brent, Ann's leading man these days, both in life and in "Honeymoon for Three," might put a more delicate lady to shame in the lunch room. He eats very carefully, according to Katherine, watching calories—or asking Katherine to watch them for him and usually goes back to work actually hungry. There is to be no middle-age bulge in George's anatomy for several years to come.

OLIVIA—BUNDLE OF APPETITE

Eating habits often run contrary to figures and expectations. One of the heaviest eaters at lunch time on the Warner lot is Olivia de Havilland. She will eat heartily four or five or may be six times a day. For several years she has wanted to gain weight and so she has learned to eat carefully but plentifully.

Just now she is a 104-pound bundle of appetite. Perhaps it's love that is keeping her weight within limits. She eats much more than Flynn. She usually orders chicken in one form or another and she invariably ends up with a baked apple and tea.

Bette Davis shares with Ann Sheridan and Olivia the reputation of being one of the heavy eaters among the young women at Warner Bros. Bette has to be encouraged to eat but once she starts she is a willing victim of that encouragement. Like Olivia, Bette is usually trying to gain weight and, according to Katherine, she eats almost anything, particularly roast beef. On days she is to play highly emotional scenes she eats more lightly in the lunch room and has a glass of milk served on the set several times each day.

Jimmy Cagney is very careful of his diet either when he is training for a fight sequence or when playing comedy. He eats salads every noon, fresh or vegetable salads, preferably shredded carrot or cabbage salad with a non-fattening dressing. It's one of the few penalties he pays for being a successful actor.

Humphrey Bogart, on the other hand, eats anything he pleases and relies on his golf to keep his waistline trim. When Priscilla Lane lunches—she sometimes skips them completely—she avoids all fattening foods and sticks rather closely to cottage cheese and fruit salads. Her sisters, Rosemary and Lola, with less tendency to get overweight, help her out by eating the same things.

EATS LIKE A HORSE

John Garfield eats "everything," according to the waitresses in the studio Green Room, and frequently asks for more. Wayne Morris, according to a waitress who must be nameless here, eats "like a horse."

"But don't get me wrong," she adds. "He's a big chap and he needs his food."

George Raft sticks to salads when he eats a lunch of any kind, which isn't often. Ida Lupino fusses with her food and doesn't eat much of it after she orders.

According to Katherine, Gary Cooper, like most tall, lean men,

Bette Davis

Olivia de Havilland

Ann Sheridan

George Brent

In "Shadi" a Ranjit picture, Khursheed has a splendid role.

eats heavily at noon. He and Edward Arnold are two of the Green Room's best customers. James Gleason has a big appetite, too.

Eddie Albert likes stews and short ribs and other fairly heavy dishes at noontime. Perhaps he is preparing to be lost again. Alan Hale will eat anything but not much of it. He is appreciative, however, and frequently calls Katherine to his table to tell her how much he has enjoyed some special dish that has been served to him. Katherine puts it down in her well-thumbed note book. With its help she never forgets.

James Stewart, long and rangy, eats lots of everything put before him but never seems to gain weight. Jeffrey Lynn will eat almost as many sandwiches as will Bill Orr and William Lundigan put together and he doesn't add any poundage either. Gale Page, working in "Four Mothers" with the many Lanes, had nothing at noon while she worked except a cup of black coffee. She has threatened to leave picture work because of the strenuous diet she finds it necessary to follow.

ENGLISH PLAYERS GOOD EATERS

Most English players eat heartily, explains Katherine. She names Herbert Marshall as one example and James Stephenson, Donald Crisp and Nigel Bruce as others.

Pat O'Brien knows he must avoid fattening foods but he loves his own special salad made of chopped chicken and chopped ham. Katherine fixes it for him with a special dressing that is guaranteed not to add a pound.

The biggest eater of all just now on the Warner lot and perhaps on any lot in Hollywood, is George Tobias, who has often a whole kitchen to himself. According to Katherine, Tobias never eats one lunch. He always eats either two or three lunches—and he seems to enjoy the last bit just as much as he does the first. He doesn't worry about his weight.

In fact, very few players worry about diets now. A few years ago the "18 day diet" had half the movie colony headed for the hospitals. Hollywood designers and the change in the public's taste saved the day and allowed players to regain their normal—and healthful weights.

In late years Katherine has been asked more often to try to fatten players than she has been asked to make them lean. She is much happier over it too.

These two comedians make "Alauddin Laila" a lively picture of Mohan Studios.

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